

COVERING ALL  
DOCTOR WHO RPGS

# DDWQ RPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES

The fanzine devoted to Doctor Who Gaming

ISSUE # 17



**"THE YEAR IS 1999..." A GODZILLA CROSSOVER ADVENTURE MODULE**  
**"THE LITTLE LIZARD" ADVENTURE MODULE - "PRISONERS HATH NO RIGHTS" ADVENTURE MODULE**  
**"ON YOUR HONOR" ADVENTURE MODULE - A LOOK AT CAMPAIGNS-PART ONE**  
**LANCHESTER CALLING: AN EXAMPLE CAMPAIGN**  
**and MORE...**

## EDITOR'S NOTES

Exciting News! The second edition ("Eleventh Doctor Edition") of the *Doctor Who-Adventures in Time and Space* RPG is now available! We are quite excited to see this edition hit the on-line stores, and we are looking forward to our hardcopy to give it a full review for you! With this, it seems that Cubicle 7's support of the game will soon expand, and that the game is in a good spot as the show heads towards its 50th Anniversary!

Some readers think we are heavy in support of the FASA game, but this is not actually the case. We try to cover all three games equally, and obviously we try to lean towards support for the currently available *Doctor Who—Adventures in Time and Space* RPG because that is what most of our readers are playing (and the game that we really like too)! The FASA game does get a lot of mention, but this is because it has been around the longest.

This issue begins a set of articles from us on long running campaigns. On-going story arcs and adventures are the key to creating fun and memorable stories that many people can enjoy and be a part of. We include in this issue an overview of the popular campaign put together by Peter Murphy which featured some gaming luminaries at the table. Seeing the scope and intertwined storylines that Peter's campaign has, may give other Game Masters a solid understanding of how to tie together their own on-going adventures. We also look at tips to keep campaigns like this going. What makes *Doctor Who* RPGs so versatile is that they can evolve and adapt as a campaign continues. It is easy to introduce new players and characters to games, just as the TV series introduces new companions and continues through different eras.

Interested in adding something to our pages? We welcome you to contribute articles, modules, playing tips and more. E-mail them to [seidler@msoe.edu](mailto:seidler@msoe.edu).

-Nick "Zepo" Seidler [Editor, DDWRPG]

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Our original player group (in 1985): Ed Rousseau, Dave Hewett, Paul Vnuk, Marquette Stankowski, and Nick Seidler. Other early era players missing here include John Ceszynski, Paul Chier, Kenn Hewett and Matt Hewett.

THANKS TO CONTRIBUTORS Lance Ducker, Peter Murphy, Peter

Cakebread, Joseph Murphy, Neil Riebe, Anna Kaas and Jeff Miller.

## DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES - A DOCTOR WHO FANZINE

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*This issue of the fanzine is dedicated to the original players in our DDWRPG Doctor Who gaming group. The photo above is most of us at the Spirit of Light TARDIS 22 convention in 1985 (at which we played our 20th module in the campaign)! Thanks to all for starting a campaign that just celebrated its 27th Anniversary (and our 4395th module)!*

## SECOND EDITION DWAITS PDF NOW AVAILABLE

March 27th saw the release of the long awaited Second Edition of the *Doctor Who-Adventures in Time and Space* RPG. Called “The Eleventh Doctor Edition”, Cubicle 7 released the electronic PDF of the game for purchase at [www.rpgnow.com](http://www.rpgnow.com). Fans of the game who do not want to repurchase the whole core rules set may be able to buy certain parts of the full box set electronically such as the new Adventures Booklet with new scenarios. Having had a look at the game already, we recommend purchasing this edition as new optional rules are included, and a whole new layout with stats for monsters that were not featured in the previous edition of the game. We will save our review of the game for the hardcopy of the box set that is due in May if all goes well.

Cubicle 7 have also put forward the opportunity for gamers to buy different parts of the box set as needed. Getting just the expansion material, or buying the adventure booklets by themselves is now possible. This gives gamers an excellent opportunity to get the items they need without repeat buying if they do not wish to do so. However, at first glance, we recommend the whole set.



## REVIEW: DOCTOR WHO ADVENTURES FIGURES 3

3 out of 5 TARDISes

PLASTIC MINIATURES (2012)

Released by Doctor Who Adventures Magazine  
(Only obtained as an incentive with issue #262)

*Doctor Who Adventures (DWA) magazine* has once again released a set of figures with one of their recent issues that are of interest to gamers. Perhaps this set is the best of the lot produced so far, for the simple fact that at least one of each figure that they have released so far has been included!

For collectors who are interested in the figures as miniatures, this set provides one of each previously released figures (to include one of each color of the new Dalek Paradigm figures (yellow, red, blue, orange, white), a Judoon figure, an Ood, a new look Silurian, a Cyberman, a Sontaran, and one of each of the Weeping Angel figures (one with eyes covered, and one with arms outstretched). There is also a Silence figure which is flanked by two new figures available for the first time. On the left is a Handbot from the story “The Girl Who Waited” and to its right is the minotaur-like Creature from the story “The God Complex”.

As with other offerings, these figures are in the proper scale for gaming but not the best molds or figures we have seen. But as before, if one is desperate for figures of these monsters, these miniatures will do. We've rated other sets of minis like this with a score of 2 of 5 TARDISes, but the sheer variety and chance to catch up on missed figures warrants an extra TARDIS worth of rating for this set.

**3 out of 5 TARDISes.**

*A special thank you again to Rob Marsden on the Doctor Who Miniatures Game Yahoo group listserve for helping DDWRPG obtain these figures for review.*



## GAMER ETIQUETTE 107

by Lance Ducker

Remember when you played in your first gaming session? Maybe there was a person who made the game fun or exciting, and it is the reason you came back for more. A variety of personalities forms the gaming group's dynamic. As the group's dynamic shifts or changes, gamers may come or go. Replacing one gamer with another is not like changing your clothes, and starting a new group from scratch may be tough. What happens when the group is not working out, and there is one or more players that rattle the other gamers? What can you do? Is there a good way to handle the conflicts? If you have not discussed the regular gaming group dynamics with your other friends, then hopefully all is well. For those that had problems with difficult players, you have a number of ways to handle the problems.



How does your group handle the introduction of new players? New players may come along for a variety of reasons, but not everybody enjoys the addition of new blood to the mix. What if the new player's style of role-playing differs for the rest? Is the new person adding undo conflict by upsetting the dynamics and placing the entire group in jeopardy? This happens to all gaming groups, so be patient with new players. They may need a little coaching to find their comfort zone. If the new gamer does not reach a level of comfort with the rest of the group or vice versa, it may be a good idea to discuss what to do next.

While gaming sessions are a gathering, it would not be fair to gang up on a player that is causing conflict. If there is a general consensus that one person is not working out, ask yourself why? Is the player too immature? Does he or she like only certain types of adventures, and complains when they are not that type? Is the person interrupting the game too much for the group? Maybe they lack the ability to focus on the game. Whatever the reason, its best to talk to the person you are having the problem with only a couple of others present, and try to explain what is not working. Everybody wants second chances, and the person may not be aware of the behavior that is causing the rest of the group so much trouble.

How do you know if you have had enough? When conflicts start in gaming groups, they can be for a number of reasons. People feel slighted because of actions, and sometimes these build into grudges. It may not be right, but should you put up with it? If you do not like the way a fellow gamer is treating you, then discuss it with another player or the Game Master. If your problem is with your Game Master, you may want to talk to a player first before discussing your problem with the GM or the rest of the group. Maybe the other players see it the same way, or maybe they do not agree that it is a problem. Either way, it is good to figure out whether the issue is important enough to bring it up to an entire group. If the issue is a real problem, be polite and try to resolve the conflict. If the problem persists, the options do not give a lot of room to keep the group completely intact. It is a sad state when a group breaks up over the infighting, but it happens and for good reasons.

As a player you have the right to leave a game if you are not having fun. Maybe you do not care for the other members, or maybe the game is not as much fun. Do not feel obligated to stay a member if the game is going in a different direction. Be courteous if the problem happens mid-session, and do not storm off. Maybe you need a short break from the game or the group. People have a number of commitments that can affect their gaming schedule, so if you need to be less involved, take the time off. One of the great things about the various *Doctor Who* role-playing games is the ability to add a new player or bring back an old one. Just as you grow and change, your character might want to do the same before returning. Just as players get a little burned out, your Game Master may need a break. Have you considered running a module? Looks easy, but not everyone has the knack to do it. Whatever the case, if your group wants to allow for a different Game Master, then give the members who want a turn the chance to try to see if it works. Maybe your old GM way want to run the group only part of the time, and you unlock your talent as a Game Master as well.

One cannot expect the game to focus on you all the time, but its good if a storyline involves your character. One way to make this happen is to have a back story for your character, and give your GM some ideas to your col-

orful past. Just as your past is important to you, remember other characters will want their share of the spotlight. So as different modules shift the focus from one character to the next, maybe you can find enjoyment in seeing other characters grow. Taking part in a special event for another character may be part of the history of the group, and it may lead to another important event in the future.

So what happens when your weekly game was running smoothly, but one of the other gamers is bringing his new girlfriend over to play? At first the games ran great, but now the two of them are making the rest uncomfortable with their R rated style of play. Maybe they are undoing character relationships to form their own since they have one that exists outside of the game. This is a good place for the group to discuss the boundaries of what is acceptable for play. Be aware that as quickly as relationships start, they can end, and that may have an effect on the group. No one wants to see members leave the group, but how will the group survive after the relationship has ended? Amicable endings to relationships happen, but gaming groups have split in half over these issues.

After all the potential problems to gaming groups and their dynamics, remember that it is just a game. Even though you may have invested time and energy into your character and campaign, there are more important things than the game. Your group may not all be close friends, but they are people with lives that change with time. It is likely the gaming group will change to meet the needs of the people in your group. Finally, look at ways to resolve the problems with the group. You may not be able to fix everything, but if you made an effort, then at least you tried. The game itself should not be the reason for people leaving. It should be the reason they keep coming back.



## DDWRPG FACEBOOK PAGE LAUNCHED



In order to make it easier for many of our readers to know when we are releasing our newest issue, the DDWRPG fanzine has launched a facebook fan page for our little 'zine. We encourage you to "LIKE" the page and then get our updates and news, such as when issues are released .

You can find our page at:

<http://www.facebook.com/ddwrpg>

We hope to use this page to hold some of our polls, and also to give you various information as needed

We will still be sending out e-mails to those on our distribution list (if you want to sign up for it send an e-mail to [seidler@msoe.edu](mailto:seidler@msoe.edu) with "Subscribe DDWRPG" in the subject line and we will

add you to our electronic mailing list to let you know when the next issue comes out as well).

Our fanzine's home page itself, and location of where you can download the current (and past issues) of DDWRPG, will continue to be:

<http://homepages.bw.edu/~jcurtis/modules.htm>



# MODULE: "THE YEAR IS 1999..." (A GODZILLA CROSSOVER ADVENTURE)

by Neil Riebe

*"The Year is 1999..." is a Doctor Who adventure module set on the planet Earth (or a parallel planet Earth) in 1999CE. The player characters find themselves on the planet Earth as giant monsters ravage the major cities and they face an extraterrestrial threat. This adventure module has been written to feature a group of time travelling player characters that does not include the Doctor and his companion (but can be adapted if necessary).*

## INTRO

The advantage of role-playing *Doctor Who* is that you can crossover into any other science fiction franchise—*Star Trek*, *Star Wars*, *Babylon 5*—with little contrivance to justify it. This adventure module crosses over into Godzilla's universe. It is based on the ninth Godzilla film, *Destroy All Monsters*. The module's title is derived from the film's opening narration, which describes what the world would be like at the turn of the century. Game Masters may place this adventure in an alternate reality universe if they wish.

## SETTING

The year is 1999. At this stage in Earth's history, the humans rounded up all the world's giant monsters, "kaiju" in Japanese parlance, on Ogasawara Island. Gas ejectors, sonic emitters and other devices keep the monsters corralled on the Pacific island until aliens called the Kilaaks attack the island and take control of the monsters. At the moment the players are not aware of the Kilaak assault. Not yet...

## MONSTERS!

While relaxing in Tokyo, the player characters detect a strange transmission. They can detect the transmission in several ways: any sort of device which detects radio waves, telepathy, or K-9 or similar robot unit. If they own a K-9 robot dog or similar intelligent robot, it will "detect signal not contemporary to this planet's technology." Telepathic player characters will sense a message being transmitted but cannot translate what it means. They can trace the message to its origin. Likewise, a detection device will pick up the wave and trace it to its origin.

The characters trace the signal to a young woman. She is slim, has short hair and wears a red jacket and skirt. When they spot her, she is a hundred yards away. If they call out to her, she does not respond. Regardless of what they do, the woman glances up at the sky. Sirens wail throughout the city. The citizens become alarmed. Then a giant pteranodon with a 200 foot wingspan whooshes over the rooftops. High winds gust through the street in the aftershock. [NOTE: *It is the GMs option to assume the players already know this creature is Rodan.*] Players must make strength rolls to resist being caught in the slipstream ([FASA Difficulty V](#), [Time Lord Difficulty 6](#), [DWAITS Difficulty 18](#)). Failure results in ([2D6 damage](#), [6 Wounds](#), [6 Wounds](#)) as they tumble like dice across the pavement. GMs may provide handy places, like alleys and side streets, for weaker characters to use as shelter, however, only lower the end difficulty level.



THE WOMAN IN RED



RODAN ATTACKS CAUSING AFTERSHOCKS

This is Rodan after all. His aftershocks are devastating.

The flying reptile swings around for another pass. The players will undoubtedly flee. They find themselves coming out of a side street and underneath a suspended monorail. An enormous turquoise-colored sea serpent is coiled around the monorail. The supports crumble under the creature's weight. The players must bolt from underneath the structure or be crushed. Roll Strength against (FASA Difficulty III, Time Lord Difficulty 4, DWAITS Difficulty 12).

If the players examine the sea snake, who by the way is Manda, they will be attacked. Manda lashes out like a rattlesnake, trying to eat them. Make dodge rolls. Roll Dexterity against (FASA Difficulty V, Time Lord Difficulty 6, DWAITS Difficulty 18). Failure results in a gobbled up character. Once they escape Manda, assuming they do, a giant caterpillar punches through a skyscraper like a fist. Ask your players with telepathic characters to make an Intuition or Awareness roll (FASA Difficulty III, Time Lord Difficulty 4, DWAITS Difficulty 12). Success allows them to sense that this creature is also telepathic. Its name is Mothra and it's a "she." She's being forced to destroy Tokyo by telepathic compulsion. If the player's telepath helps her resist, she offers to protect them from the other monsters. Roll Telepathy against (FASA Difficulty IV, Time Lord Difficulty 5, DWAITS Difficulty 15). The signal is powerful but with the combine force of will exerted by the player(s) and Mothra reduces the difficulty to an average level.

If the players succeed, it will not be a moment too soon. A 50 meter tall dinosaur rounds the bend. It has an array of dorsal plates and craggy, gray skin. It is Godzilla! Mothra will spray Godzilla in the face with her silk. While Godzilla peels the gooey substance from his head, the players can run away. Mothra will trundle after them.

If the players fail, or do not have telepaths in their group, Mothra will attempt to spray them with her silk. Then Godzilla will come around the corner and fire his atomic ray. This requires two more dodge rolls at high difficulty levels. If the players get snagged in the silk, they must roll strength. Players caught in the silk roll high. Players who are not entangled in silk roll against an average difficulty to free their teammates. Players who are hit by Godzilla's beam need to make new characters. GMs may choose to have failed rolls result on wreckage falling on the players instead, giving (3D6 damage, 8 Wounds, 8 Wounds)

GMs should be colorful in their description of the destruction. Describe the heat from the explosions, the choking dust from collapsing buildings, shards of glass stinging their faces, and so forth. Liberally dole out damage



MANDA THE SEA SNAKE ATTACKS



MOTHRA SPRAYS HER SILK



GODZILLA SHOOTS HIS DEADLY ATOMIC RAY



TOKYO BEING DESTROYED

and dodge rolls for high level characters. After all, this is a major metropolitan area being ravaged by titanic monsters. Make your players sweat!

At the end of the action scene, the monsters leave Tokyo either by the sea or air.

## STOP THAT GIRL!

What the players know so far: A young woman was somehow transmitting a signal. She looked up into the sky just before the sirens wailed and Rodan attacked, suggesting a connection between her and the monsters.

Mothra adds the following info: She and the other monsters were living in peace on Monster Island when a cloud of gas enveloped them. She fell asleep. When she awoke she found herself under telepathic control. She says the other monsters are being controlled, too. She believes the people controlling them came from another world. Mothra does not know the woman nor will she speculate if the woman is an alien, in case the players ask.

Finding the woman is vital. Mothra's telepathic ability can locate the woman's general whereabouts but her presence will alert the woman of their approach, which will give her plenty of time to hide. Roll Surveillance against ([FASA Difficulty VI](#), [Time Lord Difficulty 7](#), [DWAiTS Difficulty 21](#)). Failed rolls will allow the woman to keep running.

Without Mothra's help it is easy to track the woman using the means they used at the start of the game. Roll Surveillance against her Concealment or a similar roll. She bolts when spotted. Feel free to embellish the chase, asking for rolls against exhaustion and slipping on rough ground. The streets are filled with rubble. Structures have been weakened to the point of collapsing.

However the characters catch up with her, set the scene up like this: when you catch up with her, the young woman touches her wrist watch. A flying saucer materializes in an empty lot. She realizes the saucer's ramp will not lower in time for her to escape, so she spins around with a drawn laser pistol and yells, "Back off!" You are 15 yards away from her.

Drawing or aiming a weapon will provoke her to shoot. She will shoot at the players' feet if they approach or charge her. Make a Dexterity or Coordination roll to avoid bumbling into her shot. If the players persist in closing in she will shoot them. Verbal skills will be of no use. The players will be forced to subdue her by force, unless Mothra is there. Upon request Mothra will spray the woman with silk. No combat rounds will be necessary.

Once subdued, the players will be able to pinpoint the source of the signal: the woman's ear rings. Remove them and the players gain a new ally. It turns out the ear rings not only controlled the monsters, they controlled the woman, too. She reacts as though she is snapping out of a trance. She will be confused, asking who everyone is and what happened.

After her questions are answered she'll introduce herself: "I'm Kyoko Manabe" (pronounced Mah-nah-bay). "I'm a scientist from Ogasawara Island." She will answer any and all questions. Here is her back story: she was working on Ogasawara Island where the monsters are kept in captivity. Her job is to see to their care. A gas cloud



MOTHRA MAY HELP THE PLAYERS



THE PLAYERS MUST FIND THE WOMAN IN RED



THE WOMAN'S EARRINGS ARE CONTROLLING HER

the source of the signal: the woman's ear rings. Remove them and the players gain a new ally. It turns out the ear rings not only controlled the monsters, they controlled the woman, too. She reacts as though she is snapping out of a trance. She will be confused, asking who everyone is and what happened.

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filled the facility and knocked her out and her colleagues on the island. She is unclear of what happened afterwards. She does know she was under an extra-terrestrial influence and the aliens are called the Kilaaks. The Kilaaks built a base on the moon. She recalls where it is, but nothing else except that the aliens intend to use the monsters to destroy Earth's cities. They must destroy that base before the monsters strike again!

There are three ways to get to the moon base:

- 1) Use the Kilaak saucer to get to the base. This will allow the players to enter the base without raising an alarm. The players will need to use their skills in spacecraft to operate the saucer ([FASA Difficulty III](#), [Time Lord Difficulty 4](#), [DWAITS Difficulty 12](#)). Kyoko does not recall how to operate the ship.
- 2) Use their TARDIS. However, the TARDIS is buried in rubble. Mothra can remove the rubble with her mandibles, if she's available. Enterprising players will realize they can spatially overlap Mothra and take her along. If Mothra is not with them, and the players have no starship skills, then...
- 3) Kyoko takes them to her colleagues at the United Nations Science Committee. She explains everything. The UN committee deploys the Moonlight SY-3 rocket ship to the moon. The ship carries a crew of eight. Captain Katsuo Yamabe and his copilot Ogata take up the first two seats. The remaining seats can be occupied by the players. Not enough seats? Improvise an excuse to take everybody.

If Mothra is left behind, she will say telepathically, "Thank you for your help. Go in peace." She returns to her home on Infant Island.

### DESTROY ALL ALIENS!

The TARDIS and the Kilaak saucer will be the easiest means to infiltrate the alien base. At the player's option they can take Kyoko along or ask her to point out on a map where the base is hidden on the moon. Using the SY-3 will require the players a way to enter the base without raising the alarm. The aliens will possess the means to detect the ship's approach. The base is situated underground. Draw a map of the landscape and let the players describe their actions. Improvise traps, secured doors, patrols, whatever comes in mind to heighten the suspense.

However they get inside, stick the characters in a hidden area to witness this scene: They see Kilaaks, as described by Kyoko, assuming the players asked her. They appear to be humanoid females wearing silver hoods, cloaks and gloves. Only their faces are visible. One has a regal bearing indicating she is the Kilaak queen. There are only four others dispersed about a large control room.

But these are not the only aliens. In fact, it does not appear they are in charge. In the center of the room, tied back to back to a support post are the Doctor and one of his companions. It does not matter which Doctor or companion. Pick your favorites. Standing before the Doctor is the Master. He's the one in charge. He also has a



A KILAAK SAUCER



SPACECRAFT 'MOONLIGHT SY-3'



CPT KATSUO YAMABE AND COPILOT OGATA



THE KILAAKS  
(with the Alien Queen in the middle front)



OGRONS WORKING FOR THE MASTER



THE MASTER AT ODDS WITH THE DOCTOR



THE OGRONS JOIN THE FINAL BATTLE

squad of Ogrons dispersed around the room. The Master is haranguing the Doctor in the following conversation:

"Tell me where the Key to Time is!"

The Doctor replies: "I scattered its pieces throughout time and space. I have no idea where they are and even if I did I'd never tell you."

The Master retorts, "Must I destroy another city? Very well. The next one will be closer to your heart." He turns to the Kilaak queen. "Destroy his precious London."

The Kilaak queen orders her minions to unleash Gorgo, the Giant Behemoth, and Reptilicus on the British capitol. The monsters will reach the UK within the hour. The players have that much time to save London, the Doctor, and his companion.

At this point the players can work out a solution. Be sure to give them plenty of detail of the setting. That will help them devise an equally detailed plan which will make it easier for you the GM to apply appropriate skill rolls and provide vivid descriptions of the action. Feel free to adjust the number of Ogrons and Kilaaks to account for the number of players and their experience levels. If the players are clever enough to bring Mothra along in the TARDIS, a GM can hint to them using awareness or intuition rolls that they can unleash Mothra in the base, perhaps in the flying saucer docking bay where she can cause a distraction. The base has its own artificial gravity. Deactivating it at an opportune momentum could cause mayhem among the villains as they act too swiftly to keep their balance in a low-G environment. Players with tech skills can locate the Kilaak telepathic controller which will allow them to control the Ogrons.

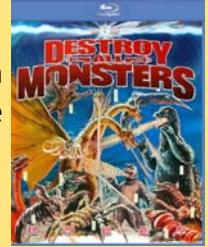
Once the Master and the Kilaaks are defeated, the Doctor will thank the players for their timely assistance. He will answer any questions the players may still have. The Master wanted the Key to Time which would give him unlimited power. The renegade Time Lord was convinced the Doctor knew where it was and was going to use Earth's monsters to destroy man's cities until the Doctor revealed the Key's location. But the Doctor told the truth. He did not know where it is. He dispersed its parts at random years ago. Some things are best kept hidden. The important thing is the Earth has been saved once again! The players can then order the monsters back to a happy existence on Monster Island.

## DESTROY ALL MONSTERS



This cross-over parody adventure module is based on the classic 1968 Godzilla movie *Destroy All Monsters*. This film, recently released on blu-ray disc, was the ninth Godzilla movie released. For more info and details of the film visit:

[http://en.wikipedia.org/wiki/Destry\\_All\\_Monsters](http://en.wikipedia.org/wiki/Destry_All_Monsters)





## NPC STATS: KYOKO MANABE

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
III	III	IV	IV	V	IV

**Max Op End:** 12 points      **AP:** 7

**Skills:** Armed Combat-Laser Pistols - IV, Leadership - IV, Life Sciences-Exobiology - V, Life Sciences-Ecology - IV, Life Sciences-Zoology - V, Security Procedures-Concealment - III, Security Procedures-Stealth - IV, Security Procedures-Surveillance - IV, Unarmed Combat-Brawling - III, Verbal Interaction-Negotiation/Diplomacy - IV

**Weapons:** Laser Pistol (A table-Energy)

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
2	3	3	4	3
KNOWLEDGE	DETERMINATION	AWARENESS		
4	2	3		

**Wounds:** 16

**Skills:** Animal Handling [Det] 2, Bargaining [Awar] 2, Brawling [Con] 1, Command [Det] 2, Marksmanship [Con] 2, Science [Know] 3, Stealth [Con] 2.

**Weapons:** Laser Pistol - wounds 6 damage

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
3	2	4
PRESENCE	RESOLVE	STRENGTH
3	2	2

**Wounds:** Standard

**Skills:** Athletics - 1, Convince - 2, Fighting - 2, Knowledge - 3, Marksman - 2, Medicine - 0, Science - 3, Subterfuge - 2, Technology - 1, Transport - 0.

**Traits:** Charming [minor], Animal Friendship [minor].

**Weapons:** Laser Pistol - L [4/L/L]

**Story Points:** 6



## NPC STATS: CPT KATSUO YAMABE

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
IV	V	V	V	IV	IV

**Max Op End:** 30 points      **AP:** 9

**Skills:** Armed Combat-Firearms - V, Carousing - III, Environmental Suit Operation - V, Leadership - V, Military Science-Ordnance Construction Repair - IV, Military Science-Small Unit Tactics - IV, Space Sciences-Navigation - V, Technology-Astronautics - IV, Technology-Communications Systems - III, Technology-Computer Systems - III, Unarmed Combat-Brawling - V, Vehicle Operation-Ground - IV, Vehicle Operation-Spacecraft - V.

**Weapons:** Laser Pistol (A table-Energy)

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
3	4	3	4	3
KNOWLEDGE	DETERMINATION	AWARENESS		
3	4	3		

**Wounds:** 16

**Skills:** Astrogation [Know] 2, Brawling [Con] 2, Command [Det] 2, Driving [Move] 2, Marksmanship [Con] 2, Mechanics [Know] 2, Piloting [Know] 2, Science [Know] 2.

**Weapons:** Laser Pistol - wounds 6 damage

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
3	4	3
PRESENCE	RESOLVE	STRENGTH
4	4	3

**Wounds:** Standard

**Skills:** Athletics - 3, Convince - 0, Fighting - 2, Knowledge - 2, Marksman - 3, Medicine - 0, Science - 0, Subterfuge - 1, Technology - 2, Transport - 3.

**Traits:** Friends [minor], Quick Reflexes [minor].

**Weapons:** Laser Pistol - L [4/L/L]

**Story Points:** 6



## NPC STATS: KILAAK QUEEN

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
V	VI	IV	V	VI	III

**Max Op End:** 42 points      **AP:** 7

**Skills:** Leadership - V, Life Sciences-Exobiology - V, Physical Science-Computer Science - V, Public Performance - IV, Technology-Communications Systems - VI, Technology-Computer Systems - V, Technology-Cybernetics - V

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
5	3	1	6	4
KNOWLEDGE	DETERMINATION	AWARENESS		
4	4	1		

**Wounds:** 26

**Skills:** Command [Det] 2, Computing [Know] 2, Cybernetics [Know] 2, Science [Know] 2.

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
1	3	4
PRESENCE	RESOLVE	STRENGTH
1	4	5

**Wounds:** Standard

**Skills:** Athletics - 1, Convince - 0, Fighting - 0, Knowledge - 3, Marksman - 0, Medicine - 0, Science - 3, Subterfuge - 2, Technology - 3, Transport - 0.

**Traits:** Telepathy [special minor].

**Story Points:** 6

**Equipment:** Force Field (makes her impervious to all physical attacks)

**Weakness:** Kilaaks are living metal. They retain their humanoid form in high temperatures, but at room temperature their bodies congeal into a lump of sparkling metal. The queen's force field holds in her body heat. Disruption of her field will cause her to lose form and become a metallic mass.



## NPC STATS: KILAAK SCIENTISTS

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
V	VI	IV	II	V	II

**Max Op End:** 42 points      **AP:** 7

**Skills:** Any two science skills - V, Any two technology skills - V

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
5	3	1	6	4
KNOWLEDGE	DETERMINATION	AWARENESS		
4	4	1		

**Wounds:** 24

**Skills:** Any two science skills - 2, Any two technology skills - 2

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
1	3	4
PRESENCE	RESOLVE	STRENGTH
1	4	5

**Wounds:** Standard

**Skills:** Athletics - 0, Convince - 0, Fighting - 0, Knowledge - 2, Marksman - 0, Medicine - 0, Science - 2, Subterfuge - 0, Technology - 2, Transport - 0.

**Traits:** Forcefield [minor], Shapeshift [minor].

**Story Points:** 2

**Weapons:** The Kilaaks do not use weapons. They rely on underlings to do their fighting. Like their queen they are encased in a force field and like their queen, once they are exposed to room temperature they become a lump of metal. The Kilaaks will defend themselves by shoving attackers away from them. They will not make actual contact but their force fields will bash into an opponent. No damage will be caused, but a clever GM can make life miserable for the players, such as pushing one player character into another at a critical moment, causing someone to miss their shot. Fun stuff like that.



## NPC STATS: SY-3 CREWMEMBERS

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
IV	IV	IV	III	III	III

**Max Op End:** 20 points      **AP:** 7

**Skills:** Armed Combat-Firearms - IV, Environmental Suit Operation - IV, Space Sciences-Navigation - V, Technology-Astronautics - IV, Technology-Communications Systems - III, Technology-Computer Systems - III, Unarmed Combat-Brawling - IV, Vehicle Operation-Ground - III, Vehicle Operation-Spacecraft - IV.

**Weapons:** Laser Pistol (A table-Energy)

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
3	3	3	4	3
KNOWLEDGE	DETERMINATION	AWARENESS		
2	3	2		

**Wounds:** 16

**Skills:** Astrogation [Know] 2, Brawling [Con] 2, Driving [Move] 1, Marksmanship [Con] 2, Mechanics [Know] 2, Piloting [Know] 2, Science [Know] 1.

**Weapons:** Laser Pistol - wounds 6 damage

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
2	3	2
PRESENCE	RESOLVE	STRENGTH
2	3	3

**Wounds:** Standard

**Skills:** Athletics - 1, Convince - 0, Fighting - 2, Knowledge - 2, Marksman - 2, Medicine - 0, Science - 2, Subterfuge - 1, Technology - 1, Transport - 2.

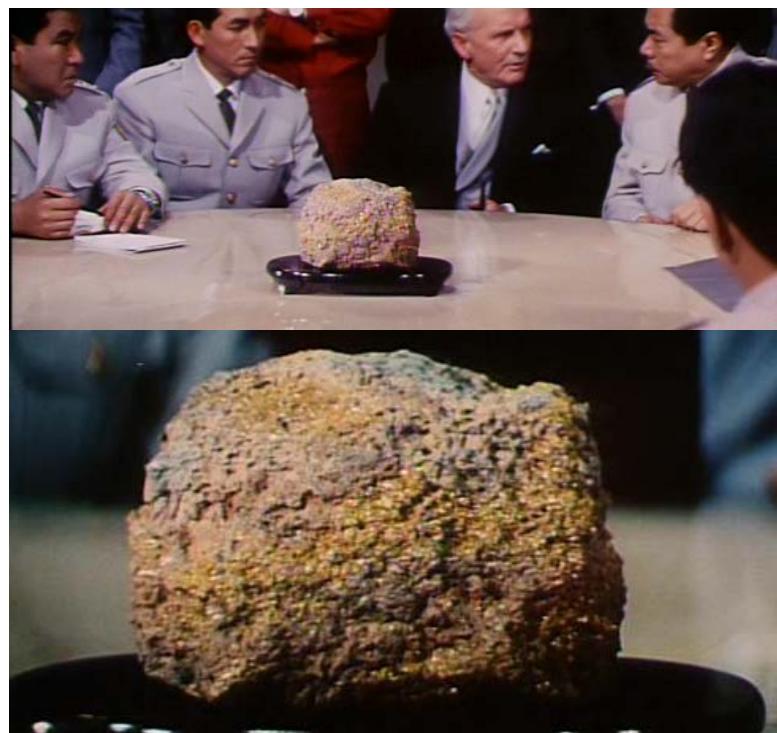
**Traits:** Face in the Crowd [minor], Tough [minor].

**Weapons:** Laser Pistol - L [4/L/L]

**Story Points:** 2



THE PLOT FEATURES MANY MONSTERS, BUT GMs SHOULD  
FEEL FREE TO FEATURE GODZILLA'S MASSIVE POWER  
ESPECIALLY IN THE TOKYO DESTRUCTION SEQUENCE



THE KILAAK ALIENS IN THEIR SOLID STATE



GODZILLA AND HIS SON MINILLA  
HOME SAFE ON MONSTER ISLAND



## GAME MASTERING TIPS: USING PERCEPTION FILTERS

There are different times in a game when either the Game Master or the players want to keep something hidden in the game. Finding a reason or solution for why this might be the case is something that most GMs need to have in their pocket as an explanation to both keep the game fun and also fair. Fortunately for us *Doctor Who* has already created a solution for us in regards to this. It is the perception filter.

First introduced in the premier *Torchwood* series episode “Everything Changes,” the TARDIS itself is said to have created the perception filter that hides Torchwood Three’s entrance at the silver obelisk in Roald Dahl Plaza. Captain Jack says that the filter was caused when “a dimensional transcendental chameleon circuit welded its perception properties to a spatial temporal rift”. The result in this case is that people do not notice people at the location of the filter. A similar portable version of the perception filter was used by the Doctor, Martha, and Captain Jack in the *Doctor Who* episode “The Sound of Drums” which not only allowed the group to move around without being seen, but also prevented the Master from locating the Doctor and later Martha.

In essence, the perception filter presented in these stories acts as a cloaking device, preventing others from seeing those using the filters themselves. However, the devices are not perfect, and often people can somewhat sense that the devices are being used such as getting a feeling that someone is there or seeing something out of the corner of one’s eye. This means that in a role-playing game, characters should be given an Awareness or Intuition roll to realize that a perception filter is being used on them, or at least to notice something odd. (This is specifically covered on page 16, of the *DWAiTS* 2nd Ed. *Player’s Guide*)

The TARDIS itself seems to have these perception filter properties as it is the chameleon circuit that seems to have imbued the property on the Torchwood entrance. The Doctor uses TARDIS keys to build portable versions for the group to use in “The Sound of Drums”. The important thing to note here is that perception filters can be built (and this should include being made mid-game as a character may want to create a perception filter gadget if using the *DWAiTS* rules).

Perception filters are seen in other *Doctor Who* episodes as well. Prisoner Zero uses one to shield his room from Amy in “The Eleventh Hour” and the second story spaceship above Craig’s flat uses one in the episode “The Lodger”. But perhaps the most obvious and different use of a perception filter is in the story “The Vampires of Venice”. In this story, the perception filter does not act as a cloaking device but as a full out chameleon circuit-like device that changes the appearance of the being using it. In this case, it allowed the Saturynes to look like human beings. When used in this manner it appears to allow creatures that are slightly larger or smaller in size appear a different size and shape. The Saturyne perception filter was a belt worn piece of alien technology. As such the perception filter can be used by a Game Master as a way that alien races can be



THE DOCTOR BUILDS A PERCEPTION FILTER



A BELT WORN PERCEPTION FILTER DEVICE



THE PERCEPTION FILTER WHEN ENGAGED (disguised appearance)



THE PERCEPTION FILTER DISENGAGED (actual appearance)



A NAVARINO BEFORE ENTERING THE TRANSFORMATION ARCH



ONCE THROUGH THE TRANSFORMATION ARCH

hidden as part of their plot to infiltrate Earth or another location. Being able to stay hidden is the goal of such a device. Thus if a Game Master is looking for a way that aliens are a hidden threat, the use of perception filters is a perfect trope and reason that it is happening.

But it is important to realize that the devices are not flawless. Perception fields do not always work. The field usually fails if the object it is hiding draws too much attention to itself, or if someone is specifically searching for the object in question. In the series it is also said that those with even minor telepathic abilities are also immune to the effects of a perception filter. A good Game Master will ensure that items that have strengths also have weaknesses. A GM does not need to stick to only the known facts about perception filters (as there may be many different technologies and styles of perception filter). The strengths and weaknesses can be decided by dice rolls as necessary in the game. As a device that gives an advantage, it is important to present a balance for game play.

A perception filter allows the GM to use it as a reason to move forward a plot. Basic ways that this can happen include a perception filter failing (with or without dice rolls) when needed to reveal the alien that is disguised, or allowing the Time Lord and character party to construct a device that jams a perception filter or interferes with it, allowing the user to reveal a threat. It does not always have to be a jamming-style machine that interferes with the perception filter itself, it can also be a device that dampens or overrides the effect of the filter. Perhaps one of our favorite examples of this could be the “sunglasses” that were used in the John Carpenter’s film *They Live*. When the sunglasses were worn they allowed the characters to see the aliens among them. A clever GM can use many such twists and other alternate ways of overcoming a perception filter to add excitement and intrigue into the game.

Before the new series of *Doctor Who* returned to our screens there were other ways that beings could hide their shape as well. In the 1987 episode “Delta and the Bannermen” we see a transformation arch used. The transformation arch changes the physical appearance of a being into that of another appearance, much like a perception filter would. In that story we saw the blobby purple Navarinos transformed into 1950s humans for their trip to the past. For years, our own DDWRPG *Doctor Who* RPG campaign has used the transformation arch as a way for non-human companions to appear as humans (or humans to appear as members of another race).

Whether a perception filter or a transformation arch, this is a key use for the game. Not simply to hide villains but to allow characters to blend into the environment that they are in. In many historical modules, it would be odd for a character who was an Ice Warrior to find themselves in the middle of the European Napoleonic Wars in the early 1800s. If a Time Lord is (still?) following the Laws of Time they will try to minimize any impact of their visit, and this means not introducing aliens to a time unfamiliar with them. This is just one of the many ways that perception filters can be used by the heroes. Other heroic uses for perception filter technology is infiltrate a secure location, to avoid security cameras, or as a way to hide so that they can observe a person when having a stakeout. To obscure dangerous items or objects such as alien spacecrafts might be another use. Perception filters can be used to block out or hide many things in a game for both good or evil purposes.

The perception filter is an excellent gadget and device that can be used in *Doctor Who* RPGs as needed by GMs and players. It can be used by villains or heroes to gain an edge.



## NORMAL ATTRIBUTE POINT DISTRIBUTION IN DWAITS?

The *Doctor Who—Adventures in Time and Space* RPG gives recommendations for how characters should be rolled up and balanced in the game. Can an evenly balanced character (without any good or bad traits) work in DWAiTS to the advantage of the player? Well that really depends. Let's take a look.

By distributing the 24 character points between the six main attributes of Awareness, Coordination, Ingenuity, Presence, Resolve and Strength. Page 19 of The Players Guide (in both editions of the DWAiTS game) establishes that the average person has a range between 2 or 3, with "3 being normal". Thus the average person has 18 points distributed between all of their attributes. Players are given 24 points which to use on their attribute skills, though the game itself advises that players spend only 18, and save the additional 6 for use in buying traits.



Let us assume that no traits will be purchased. The maximum number of points that a human can distribute into an attribute is 6 according to the rules. Thus a player who uses their maximum set of attributes and balances the points evenly could have a maximum of four attributes at a level of 5 and two attributes at a level of 4. This is still evenly balanced, but to a much greater advantage than an average character with a skill set of even threes across the board. However, the advantage really is not that great as difficulties raise by three points for every level, even though one's attribute distribution has gone up by only one or two points.

Of course, the game mechanic takes into account the distribution of an additional 18 points that are then spent on Skills (plus any additional points one wants to carry over from the attribute points). These 18 points

need to then be distributed between a possible twelve different skill areas to include: Athletics, Convince, Craft, Fighting, Knowledge, Marksman, Medicine, Science, Subterfuge, Survival, Technology, and Transport. Distributing one's 18 points evenly, allows one to put 2 points into six stats, and the other six stats would have a score of 1.

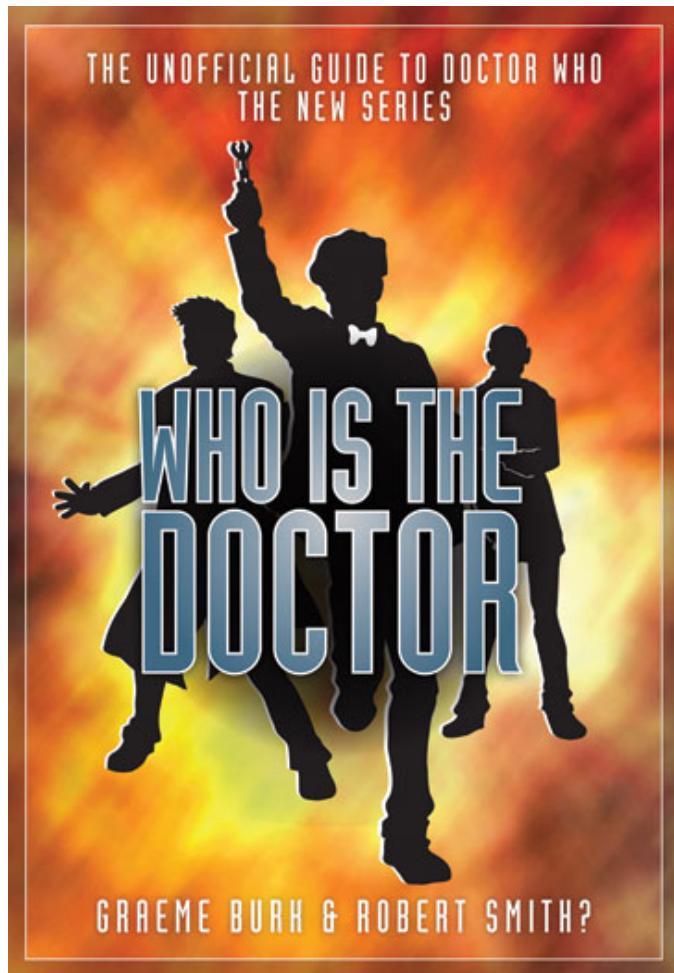
Where does this put a character within the context of the game mechanic? On the low end a base score of 4 (lowest attribute) plus 1 (lowest skill) for a total of 5. The highest possible starting base score would be 5 (highest attribute) plus 2 (highest skill) for a total of 7. Thus the base score before the dice roll (remember that we are not buying any traits for our average character) is between 5 and 7. Add to this score the average 2d6 dice roll (which is a roll of 7) and the average success using the game's "Basic Rule" that the character will roll is between 12 and 14.

However, in the game's "Task Ratings" chart (on page 36 (1st Ed.) or page 40 (2nd Ed.)) a "Normal" task has a difficulty of 12. Thus with a maxed-out character using all their points evenly distributed — they are just able to accomplish normal tasks. This does not quite make sense though, as a basic "normal" person is supposed to have attributes between 2 and 3 for their skill set. This means that an average person (assuming they also get 18 skill points evenly distributed) would have a range between 4 and 6 using the basic rule. Thus a "normal person", who is not nearly as heroic as a character should be, usually accomplishes the same tasks that a character would at almost the same success rate. Ultimately, with evenly balanced characters there is only the slightest of advantages to a character versus an "average joe".

But this is where choosing where one distributes points is to the advantage of a character. Being able to strengthen some attributes and skills by moving more points into it, and being able to weaken other traits or skills helps make characters truly outstanding and particularly adept at certain skills and abilities. People in real life are not perfectly evenly rounded, and almost everyone has strengths and weaknesses and the DWAiTS game mechanic reflects this. Distributing more points to attributes and skills your character will use most is key.

Players that choose a good balance of attributes and skills will find themselves performing well in a DWAiTS adventure. Likewise choosing a solid set of Good and Bad Traits will also assist in making a character even better suited and advantageous to helping save the universe. The Attributes and Skills of an average character make them only average. But clever play and smart character creation can make a character great.





## REVIEW: WHO IS THE DOCTOR

3 of 5

NON-FICTION REFERENCE BOOK

By Graeme Burk and Robert Smith?

Published by ECW Press (2012)

USA MSRP \$19.95

ISBN 978-1-55022-984-4

Authors Graeme Burk and Robert Smith? (yes, the question mark is part of his name), have presented to us another “unofficial guide to Doctor Who the new series” with their new book *Who Is The Doctor*.

The books sets forward a story by story investigation of the new series of the show. Each entry is divided into various sub categories that gives information about that episode and gives us some context about the adventure. For example each story has an entry called “The Big Picture” which is a one sentence description of the whole story. Another called “Who is the Doctor?” references the development of the Doctor as a character in each entry. Other entries include “Stand Up and Cheer” and “Roll Your Eyes” which give the high point and a low moment in each story. There are many other such entries as well. Every one of the stories is then given a review by each of the authors who sometimes agree and sometimes find themselves at odds over the quality of a particular program.

Role-players will find a few elements of the book handy as a reference work for gaming. Certain entries are particularly useful in learning about *Doctor Who* as a series, or giving one other places to look for good ideas. The category “Roots and References” is an excellent postmodern guide to where some ideas for a particular story may be borrowed or referenced from. This will greatly expand most GMs knowledge on what other works to look at consider borrowing ideas or learning from. Another section entitled “Time and Space” gives all of the connections and references between the various modern *Doctor Who* stories and also any classic series references that are made in the show or tied together. This is particularly useful for Game Masters as it shows how one adventure can be tied to or related to another adventure in a campaign while still having its very own feel. One more category called “The TARDIS Chronometer” gives a date that the TARDIS materialized at.

Overall, the book is a fun and interesting read. Its only downfall may be seen by others as its strength. Almost half the book is devoted to the opinions of the authors and how they perceive and enjoyed each of the stories that they review. Sometimes these opined overviews are interesting and witty, and other times they seem to simply be going through the motions of retelling the story. Their opinions may not match the readers, but this should be expected in an opinion piece. Clever readers will realize that by considering someone else’s opinion, one may discover something that one missed or had not previously considered. This opens a new interpretation to the subject being discussed and breathes new life into one’s interest in a topic. But clever readers will also realize that in an age of blogs and internet forums, the value of such discussion in print is not as great as it once was. Opinions on a *Doctor Who* story are like plastic sonic screwdrivers, everyone has got one. And ultimately, one is not better than another. Because of this, the value of *Who Is The Doctor* seems to fall off a bit as a “guide” to the new series. We hoped to get more details about the show, but instead got a hefty helping of plastic sonic screwdrivers.

The strength of *Who Is The Doctor* is the factual information presented. This interesting information is compiled into an easily accessible format. We wish we would have had more of a look at the stories’ plots in guide form rather than lengthy opinions on quality of each story. This seems to be the current style of a lot of *Doctor Who* publishing these days, to give opinions rather than information. And yes, we understand that our review is nothing more than a plastic sonic screwdriver itself. So check out the book, and form your own opinion of it.

3 out of 5 TARDISes.



## MODULE: THE LITTLE LIZARD

*"The Little Lizard" is a Doctor Who adventure module set on Earth in 1952CE. The TARDIS crew find themselves in the rural countryside where the local farmers have found a rather unusual animal that they nurse back to health. This adventure module can be run with either a group featuring the First Doctor, Ian, Barbara, and Susan or another group of time travelling players.*

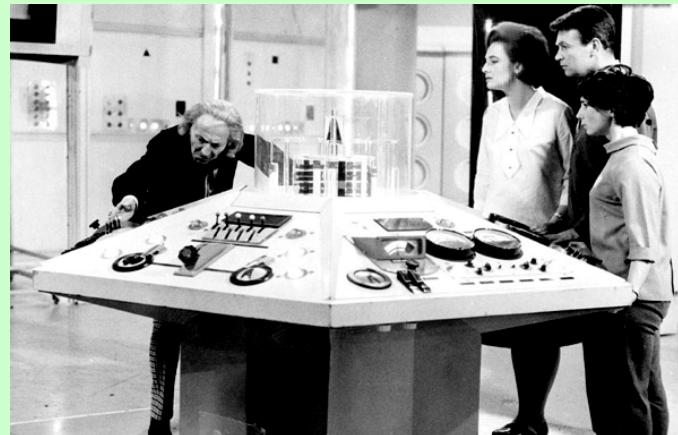
The TARDIS lands in the quiet countryside (and if playing the First Doctor and the original TARDIS crew, they might be excited to have returned home). However, the TARDIS crew will find themselves in 1952, rather than their own time. The countryside will be calm and quiet, with only the buzz of a propeller airplane flying overhead breaking the quiet. The crew can explore the countryside and eventually will find a small farmhouse within walking distance to a nearby village. It should be evening time and getting dark.

When either approaching the farmhouse or walking past it, the group will be approached by a person who calls to them and asks if they are from "animal control" to pick up the "mysterious creature". Hopefully, this will encourage the characters to investigate the creature. The farmer will lead them to their house where inside it turns out that the farmer's wife is nursing a small green lizard-like alien creature with a baby bottle! The humans will explain that they found the creature on their farm after a meteorite fell from the sky. The strange lizard was found near the ship, and they wanted to help the poor thing so they took it in. The farmer will say that he thinks' that radiation from the meteorite mutated a lizard into this baby lizard creature. They called for "animal control" a while ago, and are finally happy that the group has arrived.

The characters, depending on their experience, may realize that the small lizard is in fact an injured baby Terileptil. The farmer and his wife have actually saved an extraterrestrial life form! The characters can spend some time with the farmer and the creature and help give the creature medical help and nurse it back to health. The atmosphere for this part of the module should be one of fun and enjoyment as the baby Terileptil is playful and happy and appreciates the help of the humans that have found it.

After an appropriate amount of time the characters will hear the rush of another spacecraft flying overhead (the ship is cloaked and cannot be seen), and the ship lands in the fields near the farmhouse. If the characters go and explore, or if they wait at the farmhouse to see what happens, eventually the group will be attacked by a scarecrow. The crew can get the scarecrow stuck in mud near the irrigation ditch of the farm, or can light it on fire, or use the farmer's shotgun to disable it. The scarecrow will be rather tough, and if engaging it with weapons, the crew will discover it is actually a robot (it will continue to attack for two rounds if set on fire, but then expire). The robot has been sent from the spaceship and those on the ship will realize if it is damaged or destroyed. The crew should realize that there is something special about the baby alien,

Hopefully, the TARDIS crew will want to go and find out what the threat to the farmers and the baby Terileptil is. Going into the farm fields the crew have the opportunity to either find the spaceship or encounter some



THE CREW FIND THEMSELVES LANDING BACK ON EARTH



THE BABY LIZARD THAT IS FOUND

of the alien visitors that have just arrived. Either way the encounter unfolds, the characters will come across a group of three adult Terileptils that will be surprised to encounter humans who are not outright scared of them. If aggressively approached, the Terileptils will fight back. But if approached in a friendly manner, the lizard-like humanoid species will ask for help and assistance. The group of three Terileptils will inform the characters that they are a search and rescue party for an escape pod that they are looking for. They declare that they are there to rescue survivors from a ship of theirs that malfunctioned and found itself being pulled towards the sun. The Terileptils seem genuine, but are eager to get to any survivors that might have survived. Perhaps too eager.

On arrival at the farmhouse, or if the baby Terileptil is brought to the ship, the attitude of the adult aliens will change. One will quickly say "This must be the son of Telep. We should kill it and be done with our work!" This aggressive move should be more than enough of a clue for the characters that this group of Terileptils means the helpless child harm! The TARDIS crew need to convince or prevent the Terileptils from harming the child. The Terileptils will put up a fight to keep the child if the player characters try to escape or evacuate with the infant. The adult aliens will use energy weapons to try to stun or kill the player characters. As it turns out, the child is the son of a Terileptil mob boss who is interned in the Tinclavie Mines on Raaga. The three Terileptils are hitmen that have been sent by a rival to kill the boss' son. They will stop at nothing to accomplish their mission (threatening the players and the farmers if needed). Once they have the child though, they will think about maximizing their own profit and position, including bargaining for more money, or asking the imprisoned mob boss for more money to save his son.

With the infant Terileptil in the hands of the hitmen, the player characters need to help the child and rescue it from the assassins. The players can use brute force (such as using the farmer's shotgun), but other methods are possible too. Using a tractor to smash into the spacecraft will leave the invisible spaceship damaged and un-space-worthy. This strands the Terileptil hitmen on the planet and will reopen negotiations for the life of the child. Likewise, the characters can use various insecticides to gain an advantage as well. Ultimately, the crew need to send off the criminal Terileptils and get the child back. The baby can be taken off-world by the TARDIS crew, or left with the family, who will care for the creature as their own child (though this could be complicated as it needs Soliton gas to breathe). The crew can ultimately save the child and find a better life for it.



THE TERILEPTIL "RESCUE PARTY"

## ADULT TERILEPTIL STATS

Stats for the Terileptils:

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
IV	IV	II	II	V	III

**Max Op End:** 20 points    **AP:** 5

**Skills:** Armed Combat-Laser Pistol - III, Streetwise - IV, any two Security Procedures - III, Technology-Robotics - V, any two Vehicle Operation - V, Verbal Interaction-Negotiation/Diplomacy - III

**Weapons:** Armed Combat-Laser Pistol (A table-energy)

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
3	1	3	4	2
KNOWLEDGE	DETERMINATION	AWARENESS		
4		3		2

**Wounds:** 32

**Skills:** Disguise [Awar] - 2, any two vehicles [Move] - 1, Navigation [Know] 2, Robotics [Know] - 3, Stealth [Con] - 1

**Weapons:** Alien Blaster - wounds 8 damage

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
2	1	4
PRESENCE	RESOLVE	STRENGTH
1	3	3

**Wounds:** Standard

**Skills:** Athletics - 0, Convince - 2, Fighting - 0, Knowledge - 3, Marksman - 2, Medicine - 10 Science - 2, Subterfuge - 2, Technology - 3, Transport - 3.

**Traits:** Alien Appearance [minor],

**Weapons:** Alien Blaster - L [4/L/L]

**Story Points:** 6



## WILL THE REAL LEELA PLEASE STAND UP ?

by Neil Riebe

Is there any doubt Leela was a favorite of FASA's *Doctor Who* RPG? The rulebooks were chucked full of artwork and photographs of her. The game had two designs for the box cover and guess who was featured in both designs? Leela.



Two of the game's adventure modules, *The Hartlewick Horror* and *Countdown*, included her in their player character roster which gave us three sets of stats, if you include the set in the core rules' *A Sourcebook for Field Agents*. As veteran players know, each set of Leela statistics is slightly different. Many of her skills had higher ratings in *The Hartlewick Horror* but the Carousing skill was absent. *Countdown* and *A Sourcebook for Field Agents* list Carousing but lack the full range of combat skills present in *The Hartlewick Horror*. You can wear out your books flipping pages, trying to decide which Leela to use.

So, how about if we combine them to make one definitive set of stats?

Starting with attributes, all three sets list identical levels except for Intuition. *The Hartlewick Horror* gave her a Level VI to accommodate their new special ability, Danger Sense. The special ability is a good idea, but the game mechanic is a bit clumsy. In this instance, we will defer to *Countdown* and the sourcebook and give Leela a Level IV. Danger Sense will be discussed further below.

In regards to combat stats, all three books do not give the correct number of Action Points. Leela's Dexterity is Level VI. Plus

she has the Enhanced Dexterity special ability. Therefore her Dexterity score is at least 26. Divide the score by 3, round down the result then add 4. You get 12 Action Points, not 9 or 11 as per the books. (See page 38 of the core set's *The Player's Manual* for the formula on calculating action points.)

*The Hartlewick Horror* added three armed combat skills: Bow, Crossbow, and Laser Rifle. All these make sense, so they will be included.

*Countdown*'s stats drop Leela's Dagger skill to Level VI. On Gallifrey in the serial "The Invasion of Time", Leela took out a Sontaran by throwing her dagger down a long corridor, hitting the alien soldier in the probic vent in the back of the neck. Those vents are small targets. We will defer to the other two books and give her Level VII.

For unarmed combat, *The Hartlewick Horror* gives her Martial Arts. The other two books list Brawling. Leela was definitely a brawler. So Martial Arts is out and Brawling stays in.

When considering significant skills, *Countdown* and *A Sourcebook for Field Agents* include Carousing and so will we. *The Hartlewick Horror* rates five of her skills at one level higher than the other two books. Which level should we use? The five skills in question are: Leadership, Small Unit Tactics, Concealment, Stealth, and Wilderness Survival.

*Countdown* and the sourcebook rate Leela's leadership at Level IV. The *Game Operations Manual* (page 40) states that a person with Leadership Level IV is capable of leading an infantry patrol. Although she never led a group larger than a squad, she managed to rally the chief of a Shobogan tribe to deploy his best warriors for battle. That is more initiative you would expect from a squad leader, so we will grant her Level V as per *The Hartlewick Horror*.

In "The Talons of Weng-Chiang", Leela showed a lot of sophistication in tactics when she told the Doctor they needed to catch their enemy "in a crossfire" and "watch all the approaches." She would have won the Brigadier's heart! We will take *The Hartlewick Horror*'s rating of Level V for her Small Unit Tactics.

As for the Concealment, Stealth, and Wilderness Survival, these skills define Leela. There was hardly an episode in which she did not use these skills to the fullest. The higher levels would reflect her proficiency best.

In regards to special abilities, all three books give Leela Enhanced Dexterity. We will keep that ability. *The*

*Hartlewick Horror* invented a new special ability called Danger Sense. As mentioned earlier, the mechanics for this ability are clumsy. Players with this ability must roll their Intuition against Difficulty Level V. Well, if your character's Intuition is less than V, the special ability is not much use. Plus, the ability can only be used three times per game. This does not seem realistic.

A better way to adjudicate the skill is to add a bonus to a character's Intuition for any roll which involves a life-threatening situation. These situations can be ambushes, stalkers, and so forth. There would be no limit to how often this bonus is used, but the Game Master determines when it is applicable. To figure out how much of a bonus is given, roll 1D6. A 1 through 3 gives a +1 Level. A 4 and 5 gives +2 Levels. A 6 gives +3.

For example, Leela has a +2 Danger Sense. If she needs to decipher a clue, in other words perform a routine task, she would roll her base Intuition of Level IV. If she needs to figure out that a Dalek is tracking her, she would roll her Intuition plus two levels giving her a total of Level VI, which (Ta-da!) equals the rating *The Hartlewick Horror* gave her.

OK, that covers everything except for one detail all three books neglected, General Medicine. Leela tended an injured prospector in the episode "The Robots of Death". The core box set's *Game Operations Manual* says a person who can set a broken bone would have a Level IV. Leela definitely appeared up to the task. So we added General Medicine (Human) Level IV.

So there you are! A definitive set of stats. You can save wear and tear on your FASA books. Leela is ready to watch your Time Lord's back.

## LEELA

	STR	END	DEX	CHA	MNT	INT
Level	IV	V	VI	IV	III	IV
Score	10	18	26	10	9	10

MAX OP END	36	WOUND HEAL 5	INACT SAVE LEVEL III	12
CURR OP END	36	FATIGUE HEAL 5	UNC THRESH LEVEL II	6

### Special Abilities:

Danger Sense (+2 Levels to Intuition)

Enhanced Dexterity



### Combat Statistics: AP: 12

Armed Combat - Axe	- III	Security Procedures - Concealment	- V
Armed Combat - Bow	- V	Security Procedures - Stealth	- VI
Armed Combat - Club	- III	Security Procedures - Surveillance	- IV
Armed Combat - Crossbow	- V	Sports - Swimming	- IV
Armed Combat - Dagger, thrown	- VII	Wilderness Survival, Jungle	- VI
Armed Combat - Sword	- IV		
Armed Combat - Thrusting Spear	- VI		
Armed Combat - Laser Rifle	- III		
Unarmed Combat - Brawling	- V		

### Skills - Level

Carousing	- IV
Climbing	- V
Leadership	- V
Medical Science, General Medicine, human	- IV
Military Science - Small Unit Tactics	- V
Military Science - Trap Discovery	- IV

### Appearance:

Height: Tall

Build: Average

Looks: Striking

Apparent Age: Young Adult

Age: 25

**Equipment:** Leela is usually armed with a knife wherever she goes, and also has a supply of Janus Thorns (which should be treated as a dart with deadly poison that first paralyses the victim).

So that players may use Leela in the other *Doctor Who* RPG other than only the FASA version, we present for our readers her stats in the other RPGs as well.

## If using the *Time Lord* RPG:

Leela's stats for Time Lord come directly from pages 115 and 116 of the original printed game book. These stats do not align directly with the FASA ones and shows that such character stats are subjective by game system.

	STR	CONT	SIZE	WEIGHT	MOVE	KNOW	DET	AWAR
LEVEL	5	5	3	4	4	2	5	3

## Skills - Level

Acute Hearing [Awar]	- 2	Poisons [Know]	- 2
Archery [Con]	- 1	Running [Move]	- 1
Disguise [Awar]	- 1	Stealth [Con]	- 2
Edged Weapons [Con]	- 2	Striking Appearance [Awar]	- 2
Intuition [Awar]	- 2	Thrown Weapons [Con]	- 2
Iron Constitution [Str]	- 2	Tracking [Awar]	- 2
Keen Sight [Awar]	- 2	Wilderness Lore [Know]	- 3

## Equipment:

If using the *Doctor Who-Adventures in Time and Space* RPG:

	AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
LEVEL	3	5	2	3	4	3

## Skills - Level

Athletics	- 2	Knowledge	- 0	Subterfuge	- 3
Convince	- 1	Marksman	- 4	Survival	- 3
Craft	- 0	Medicine	- 2	Technology	- 0
Fighting	- 3	Science	- 0	Transport	- 0

## Traits

Attractive [minor good]	Keen Senses [minor good]
Brave [minor good]	Quick Reflexes [minor good]
Inexperienced [special bad]	Technically Inept [minor bad]





## MODULE: "PRISONERS HATH NO RIGHTS"

"Prisoners Hath No Rights" is a Doctor Who adventure module set on the planet Prismius in 6003CE. This adventure has the TARDIS crew land during a conflict between the Hath and the Humans on the planet. The conflict has brought to question the issue of "human" rights. This adventure module can be run with either the Tenth Doctor and Martha (travelling with the Doctor again and encountering the Hath after the events of "The Doctor's Daughter"), or another group of time travelling characters.

The TARDIS crew land on the planet Prismius. After first seeming rather calm, which allows the characters to move away from the spacecraft, the area around the characters erupts in gunfire and explosions. The explosions should be between them and the TARDIS preventing them from leaving right away. Soon after (not unlike in the episode "The Doctor's Daughter") the characters find themselves in a battle between humans and Hath. It is a gun-fight, with grenades thrown and people on both sides injured or killed. The environment is inhospitable and dangerous, and it seems that the TARDIS is located in a no-man's-land between the two front lines of the battle! However, the tide of the battle turns and even though the Hath forces have attacked, they retreat from the human onslaught. The human forces stream onto the battlefield and they quickly aid the wounded humans and take prisoner a number of Hath soldiers that are captured or wounded on the battlefield. Human soldiers encounter the player characters will think them to be medical doctors (if the Doctor and Martha are played) or psychological warfare specialists that have been sent for to reinforce their position. The humans will inform the characters that they will take them behind the lines to see Commander Schmutz at the internment camp, Camp Resimez.



THE HATH PUT UP A FIGHT BUT MANY ARE CAPTURED

### TO THE CAMP

The human wounded are carried behind the lines, while the Hath prisoners are mistreated and hit as the patrol takes the group back to the internment camp. On the way, the characters can learn that the humans and Hath both are trying to settle the planet and there is a conflict over who has control of it. The sides, though newly in contact with one another, have found themselves at war over the planet. (NOTE: at the end of this adventure hopefully the two sides will be able to cooperate, enough so that the cooperative settlement that went awry in "The Doctor's Daughter" is a result of the peace

*and cooperation that is meant to follow this module).* On arrival at the camp it is clear that the camp is more than just a prisoner of war camp—it is an extermination camp. The Hath are separated into two groups (one of which are sent to be exterminated by removing their breathing devices, and the second sent to work in manufacturing materials for the human war effort or to serve as victims of experiments by the cruel human medical team there). It should be instantly clear that the humans here are cruel and inhuman and operating beyond acceptable civility.

The players must be careful to not cause too much of a problem when they first arrive. If they are perceived as not being supportive of the human side, they will be questioned by the cruel camp commander and their loyalty to the human race will be challenged (and they will be arrested and imprisoned themselves). In this case, it is a matter of getting into the camp and learning more before they act or they will not be able to stop the horror.

## FACE TO FACE WITH EVIL

The characters will be taken to meet the camp commander, the Nazi-like Schmutz, who will welcome them to Camp Resimez. He will go over the basic rules at the camp and introduce the characters to the camp Doctor, Menchle, who they will be working with. He will explain that insubordination is not tolerated and will also assign

two junior officers to escort the characters around the camp (Lieutenants Hermeling and Schindler). It is clear that Commander Schmutz rules with an iron fist. He executes soldiers that do not follow his cruel orders, and promotes those that obey him without question. The war on this planet is only seven months old, Schmutz has gained control of the human forces and instituted his cruel and inhuman methods.

Dr. Menchle will take the characters to his lab, where he will tell them he is doing experiments to learn more about the Hath's biological and psychological weakness. He will cruelly walk up to a Hath and demonstrate by saying, "We've learned that they cannot live without their water breathing units" and then smash the glass on one, having the Hath die in pain in front of the whole room. Menchle will laugh and explain that the group are there to learn more about what the Hath are scared of. Menchle will then give the characters various jobs and experiments to do on the various Hath prisoners. Besides the two escorts assigned to the characters, there are also two other guards in the lab with Menchle. Menchle's experiments become more cruel and he starts to torture prisoners by pouring acid on them, stabbing them, etc. If questions about "human rights", Dr. Menchle will flippantly say, "These creatures are not human, and therefore they are not afforded any rights". This cruelty should be obvious in its extremity.

The characters will need to make a moral and ethical choice. Participate in Menchle's experiments or resist him and try to help the Hath. Hopefully they will resist Menchle and his two guards. The escorts assigned to the crew are actually very moral, and do not like Menchle. They will join any rebellion against the concentration camp doctor's methods. The characters should find things getting so bad that they must act, and eventually confront Menchle and his guards.



HATH PRISONERS ARE TAKEN TO A CONCENTRATION CAMP



DR. MENCHLE EXPERIMENTS ON THE HATH



MARTHA REFUSES TO EXPERIMENT ON THE HATH PRISONERS

Menchle will try to arrest or eliminate the characters, but the characters can fight back themselves, recruit their escorts by making a moral plea, or by setting some of the Hath free to help fight the evil doctor.

### A PLAN FOR ESCAPE

However the conflict with Dr. Menchle unfolds, eventually all of the Hath will find themselves invigorated and they will join the fight for their lives. The Hath will see that the junior officers, Hermeling and Schindler are supportive (and they have previously shown compassion to the Hath prisoners). The Hath will engage the player characters and day that they want to destroy the camp and bring the humans who have created it to justice. The Hath themselves do not hate all human kind, but those that have demonstrated cruelty beyond reason.

The highest ranking Hath commander, Flynn, will tell the characters that he has a plan that can help everyone escape the camp, but his hath soldiers are in no condition to carry it out, as they are hurt and wounded from the torture they have endured. He suggests that by destroying the camp's tissue extrapolator and cloning machine that it will limit the concentration camp commander from deploying more forces as reinforcements. The ensuing explosion will also breach the wall of the camp, and allow a means of escape. However they do not have a bomb.

The player characters using skills in science and technology, or explosives ordinance and repair, can use chemicals found in the lab to make a bomb (mixing alcohol and benzene and making a short fuze out of an alcohol soaked piece of string). Because of the inexact nature of the explosive, the player characters will need to emplace it and set it off. If the characters try to give it to someone else to use, it will promptly break or fall apart.

One of the other Hath, Bogart, will volunteer to join the raid party, as will the junior human officers Hermeling and Schindler. Thus if the player group does not have any fighters that can lend a hand, Hath Bogart and the former escorts can fill that role as NPCs.

### KEEPING THE PLAN QUIET

Though the group will be armed with the weapons that have been captured in the lab, they must make it to the camp's far side, while avoiding the human concentration camp guards. There should be at least one to three encounters in which the group must deal with being spotted by guards. The group can try to talk themselves out of trouble, engage in combat, or perhaps find another way to avoid the encounter(s).



HERMELING AND SCHINDLER ARE SYMPATHETIC TO THE HATH



HATH FLYNN HAS A PLAN TO HELP THE PRISONERS



HATH BOGART AND HERMELING PUT THE PLAN IN ACTION

### IMPORTANT NPCs

**HATH FLYNN** - Commander of the Hath Prisoners of War in the human's concentration camp. He helps organize the rebellion with the player's help.

**HATH BOGART** - A Hath soldier who helps to lead a raid that destroys the cloning machines.

**COMMANDER SCHMUTZ** - Commander of the human's concentration camp. Cruel and evil.

**DR. MENCHLE** - A medical doctor without ethics who experiments on the Hath prisoners of war.

## IMPORTANT NPCs CONTINUED

**2LT HERMELING** - A human junior officer at the concentration camp who does not agree with the Commander's methods. Can be won to the side of righteousness by the player characters. Ethical and kind.

**2LT SCHINDLER** - Another righteous human officer, and a friend of Hermeling's who does the right thing and helps the Hath destroy the camp.



THERE IS A REBELLION IN THE CONCENTRATION CAMP



A BOMB IS PLACED IN THE TISSUE EXTRAPOLATOR



THE CREW RUN AWAY AS THE BOMB IS SET OFF

The characters will eventually find themselves at the tissue extrapolator and cloning facility. They will have to eliminate the guards that are protecting it, then prepare to use their bomb to begin the escape.

### ONE MORE PROBLEM... OR TWO.. OR THREE...

Once the guards are eliminated and all seems fine, the characters can begin to place their bomb on the procreation machine. But one more problem happens, the machine comes to life and soldiers start to pour out of it. The soldiers are unarmed, but will fight hand-to-hand as they try to get weapons.

The soldiers themselves can be stopped, by either killing them, or having someone claim to be their commander and giving them orders to obey (especially mundane orders such as "Stand in formation" or "march around the room"). The machine will continue producing more soldiers unless it is turned off. Otherwise, combat with the new soldiers will continue.

### LET THE REBELLION BEGIN

When the machine is off, the bomb can be placed. The bomb, if set correctly, will explode (characters and NPCs need to take cover or will get caught in the blast). The procreation cloning machine will be destroyed, and there will also be a breach of the concentration camp's walls, allowing the prisoners to escape this death camp!

Loyal human soldiers may still attack the Hath, and should be dealt with. Likewise, the Commander will issue his final solution of "Kill all Hath, spare no prisoners". The characters should attempt to capture the Camp Commander to bring him to justice (and Dr. Menchle if still alive). The evil-doers will not go down without a fight though.

For the characters to succeed in the adventure, they should help free as many Hath as they can, and put an end to the camp and the horrors there.

### GIVE PEACE A CHANCE

If human Lieutenants Hermeling and Schindler survive the adventure (along with Haths Flynn and Bogart) they will be the catalysts for finding a peaceful solution to the war between humans and Hath. Each will praise the other's cooperation, and from their acts of moral reason regardless of what side they groups find themselves with, will be taken to their commanders and the first true progress to ending the conflict will be made. Demonstrating one's true "humanity" will result in both sides coming to peace negotiations. The characters will have helped move the Hath and humans toward peace, so much so that a number of years later they will try to colonize worlds together.



## THE BEGINNINGS OF A CAMPAIGN

Most role-players first look for a group of people to game with, just to fit in and make some new friends in a hobby that they enjoy. Using one's imagination to have fun and socialize is both personally and socially rewarding. When one first finds a group to game with, whether at a game store, a convention, or at school, one never knows how long the group might stay together and continue the characters' adventures.

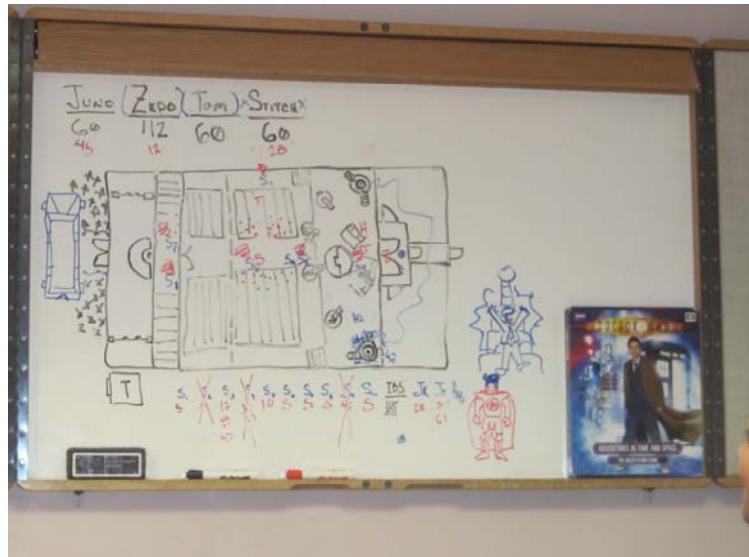
Most of the time, the first game a group plays is really played as a one-shot. Everyone at the table is gauging whether or not they are having a good time and whether or not they get along with everyone at the table. It really does take some time for players to warm to each other's playing styles and characterizations. Each player has their own habits at the table, and styles of play vary from person to person. Making sure that the group fits together is one of the items that are part of a first game evaluation. If it is a group of friends at a table many already know each other's idiosyncrasies, but a fresh group of players may take some game time to get used to one another. And this does not just go for the players, but also in regards to the Game Master.

Though the Game Master is most likely the person who organized the game, this is not always the case. The GM is also evaluating the players to see if they fit into the group that is assembled. If everyone at the table are newcomers to the group or to gaming in general, the transition usually goes rather smoothly, as there is not much else to compare the experience to. But seasoned GMs and players often carefully evaluate players to see if they would be a good addition to a potentially on-going set of adventures. New players should not worry too much about "fitting in". One should just be one's self and have fun with the game. Bring your character to life, and have an exciting adventure and things usually work out to be rather positive.

Players are likewise evaluating the GM to see if their adventure is interesting and if their style of refereeing is fair and even. Many players do not like predictable GMs or those that seem to give an advantage or priority to certain players at the table. Ensuring that a GM is fair and level headed to all at the table is also some of the initial evaluation that players do when they are at the game table for the first time. The GM often feels a bit more pressure, because they also have to come up with an interesting and engaging story, as well as make rulings on game play. Most GMs are perfectly adequate to engage the group for an adventure. Even if the GM is a bit shaky at their first adventure, may not be reason to leave a group. Some groups rotate GMs, giving all of the players a chance to lead the storytelling. And even weaker Game Masters can hone their skills through practice.

More often than not, gamers find themselves really enjoying the game at hand and the dynamic of people at the table with them. When the group agrees that they'd like to get together for another game, then the seed is planted. If people want to keep their same characters and continue the story of those characters in a new and different situation, you have the beginnings of an on-going campaign that can last for years. This virtually guarantees inexpensive fun and excitement for all those that participate for ages to come.

GMs and players who like a group they played with (at a con, game store, or anywhere else) should ask the others at the table if they want to play again together some time. From there a campaign may blossom.



PLAYERS LOVE EPIC ADVENTURES



HAVING THE SAME GROUP AT THE TABLE BUILDS CONTINUITY

# LANCESTER CALLING: The History Of Mikrosamandrella (& other relevant DWRPGs)

by Peter Murphy

This article deals with a long running role-playing campaign set in the *Doctor Who* universe. It is the life history (more or less) of Mikrosamandrella (Mikros for short), a Time Lord from the planet Gallifrey. In the article, we put the history into two sections for all of Mikros's incarnations. The first deals with the real life history of Mikros - who played, who was the GM and how the game developed due to the players. The second deals with the fictional life of Mikros - who he met, what villains he fought, and the like.

We have also included several side bars - these describe other games, which spun off from this main *Doctor Who* campaign, also featuring major scenarios that were important and personal favourites. Also included is a list of the games which are numbered so you can refer to them as and when they are discussed in the article.

## U.N.I.T.: THE FACT

It was the early part of 1996, myself, along with Peter Cakebread and Andy Dodgshun used to meet up at Andrew Murphy's flat for a regular wargaming session. It was on one of these occasions that it was brought up that I should do a game - I had no figures and was not much use as a wargamer so I decided to do a RPG. This went down well, we had already done a *Warhammer Fantasy* RPG the year before. I went off to think about what game to do.

*The X-Files* TV series was the big thing at the time, I suggested a game based like that but set in the UK. Everyone agreed and the players went off to decide their respective characters while I had to come up with the basis of a small campaign. During the time I was thinking about the game I started looking at past copies of *Doctor Who Magazine* and a special issue on UNIT caught my eye. That is when I came up with the idea, I would do a six part campaign set in the universe of *Doctor Who* and the characters would be members of UNIT.

I also asked a big time Who fan Philip S Shaw to join as a player. He had been an editor of several *Doctor Who* Fanzines (*The Key*, *The 7th Door*, *The Project* as well as writer of the *Chardisgarwin* and *Timess* novelettes) in the late Eighties and early Nineties. Philip was very keen and so I had my four players.

I got together with them individually and we discussed their characters. I had decided to use the *GURPS* Basic Set (3rd edition) for the game. As we were now using UNIT they could come from any of the UN countries. On Friday, 14th June 1996 we started to game and Captain Yossi Peled, David Graves, Karl Hackett and Henri Ducombe (Andy, Peter, Andrew & Philip) became UNIT UK's finest.

## "UNIT C-19 CASE FILES": THE FICTION

In 1996 UNIT UK along with the C-19 Division decided to get a special operative force together, led by Major-General Nadia Rudenski. These included several specialists who would be recruited from the public.

The Festival of Ghana (as seen in the *Doctor Who* episode "The Chase") had been cancelled after the Chinese had pulled out and the first mission of the UNIT force was to attend as special security at a peace conference to be held in the UK. On the way to the gathering their truck was attacked by a terrorist cell and they lost two members, the scientific adviser, Doctor Audrey Crompton, and SGT Thomas N'Kono. The team found out that a strange cult had formed and had wanted to take over the world starting with sabotaging the conference. They managed to stop this (UNIT1).

Following on from this they were told to guard a special shipment which had arrived and had to be transferred to London. Reports had come in that all airports and sea terminals in the south were under threat from terrorists, so the decision was made for the cargo to arrive near Newcastle. The grand (rather large and quite a lot of it) cargo was held in an aircraft hanger, upon which a large silver worm was found, which turned out to be a Cybermat. It attacked the warehouse guard destroyed by the team, after it attacked the warehouse guard. The cargo was stolen under the team's noses (UNIT2).



The team then went on to close down a cult that sacrificed people in a small village (UNIT3), stop an alien drug craze hitting epidemic proportions (UNIT4), and break out David Graves from prison due to his alleged involvement in the drug (UNIT5). After breaking out Graves, the team found clues that led them to an disused warehouse in London where they were hoping to find out what had happened to the lost cargo and why someone was always one step ahead of them. They did. Underneath the sewers the Cybermen had waited and plotted. These were the same type of Cybermen as seen in "Revenge of the Cybermen". A group of them had travelled back in time after finding a time travelling device. The UNIT team managed to stop them. Major-General Rudenski and the C-19 were very happy but disbanded the group (UNIT6).

## MIKROS I: THE FACT

After the success of the UNIT games the game group decided to carry on and do other RPGs. The obvious choice was another *Doctor Who* game. It was decided early on as Philip knew the *Doctor Who* universe best, he could be the Time Lord player character. A decision was taken that everything that happened on TV in *Doctor Who* (1963-1989, 1996 as well as *K-9 and Company* and then the later 2005+ series and all *Torchwood* and *The Sarah Jane Adventures*) was fact, as was the previous UNIT RPG stories. All this material could be expanded on if desired. The books and comic strip had not happened in our timeline, and were not part of our universe.

We decided to use the FASA *Doctor Who* Role Playing Game, and not *Time Lord* (Virgin) or *GURPS*, as Philip had the rules to the FASA game and it would be easier for him to roll up his character. Though in the end he still got help from me. Andy Dodgshun wanted to be a player character and so became the first companion. Peter Cakebread and myself would take up and take in turn GM duties. Philip and Andy went off to create their respective characters.

Philip came up with Mikrosamandrella, a renegade Time Lord who escaped from Gallifrey but on occasion would be asked to do 'jobs' by the Celestial Intervention Agency (CIA). He designed a good and useful background for Mikros, including him having a twin brother (Mantramendrella, "Mantra" for short, was also a Time Lord and would be used regularly through the games and provided the reason as to why Mikros stole a TARDIS). Andy's character was Jamie Sutherland, a young student who came from Scotland in the present day (1997). Andy also did a background for Jamie including his family and what the character studied at University.

Peter and myself decided on how the games would run. I would do the first two games - the introduction of Jamie story and the follow on. Peter would do the third and fifth game, and I would handle the fourth. After the fifth, Peter and myself got together and we both agreed that on the eighth I would become a new player character (companion). I did the sixth and seventh game so that Peter could get several ideas together for his long GM run - which lasted thirteen games.

The new companion I decided on was an American Marine Space Corps (MSC) soldier, Joshua Van der Laan. This was the same Marine Space Corps as seen in the *Doctor Who* episode "Death to the Daleks". Joshua would have worn the same blue uniform (although the badge would have the legend "Van der Laan" on it). I gave Joshua a rather long back-story, in-

## LIST OF CAMPAIGN ADVENTURES

(x = number of session played for adventure)

### UNIT

- 01: "The Loop" (x3)
- 02: For Tomorrow
- 03: Starshaped
- 04: Hammer the Hammer
- 05: "Pretty on the Inside"
- 06: Life Goes On...

### Mikros I

- 01: Tomorrow Never Knows
- 02: Wrapped in Grey
- 03: Pleasure Planet
- 04: Bright as the Sun
- 05: Time Trap
- 06: Help!
- 07: To The End
- 08: Prison Planet
- 09: Temple
- 10: Temple of Blood (x2)
- 11: Murder on the Orient Express
- 12: Chance in a Million
- 13: God Can't Save the Queen (x2)
- 14: Fairy Tale Adventure (x3)
- 15: Computer Love
- 16: Exile!
- 17: New Rome (x3)
- 18: Hollow Victories
- 19: Asazini
- 20: Homecoming
- 21: Celestial Annihilator
- 22: Energy
- 23: Faker
- 24: Point Hope
- 25: Drowned World
- 26: Connection I : Tsunami
- 27: Eve of Reality
- 28: Eclipse
- 29: The End is the Beginning is the End

*Companions of this era: Jamie Sutherland (01-17), Joshua van der Laan (08-20), and Benjamin Pine (19-28).*

### Mikros II

- 30a: Curse: Line
- 30b: Curse: The Beginning is the End is the Beginning

## LIST OF CAMPAIGN ADVENTURES (continued)

- 31: Past Prologue (x3)
- 32: The Death of Music
- 33: Faces and Whispers (x2)
- 34: Metamorphosis
- 35: Earth Allergy (x2)
- 36: Court Martial
- 37: Connection II : Legacy
- 38: Cult of Xavier
- 39: In the Shadows of War
- 40: The Claire Vitch Project
- 41: The Sunset Terminal
- 42: The Dying Planet
- 43: Countdown
- 44: Flight-Time
- 45: Role Play (x3)
- 46: Intrusion
- 47: The League of Assassins (x2)
- 48: Titan 1.C.
- 49: Starkanizar
- 50: The Two Mikros's (x3)
- 51: Attack of the Bannermen
- 52: The Final Stand
- 53: The Dogs of War
- 54: The Catalyst
- 55: The Helios Connection
- 56: The Case of the Dead Man's Mark
- 57: Saratoga
- 58: The Legend of the Dragon-Men
- 59: The Time-Mess
- 60: From Beyond
- 61: SKI-VII
- 62: Mikros and the Lost Planet
- 63: Terrible Lizards
- 64: Up Among the Stars
- 65: Secrets of the Daleks
- 66: The Football Factory
- 67: Wolf Clan on Bear River
- 68: Wysterious
- 69: London Peculiars
- 70: The Cruel Hotel
- 71: Broken Atlantis
- 72: Situation on Sintra
- 73: Bring 'Em Back Alive!
- 74: 4D War
- 75: Autumn Mist

cluding family and his career with the MSC, which Peter used to very good effect, especially with story 13.

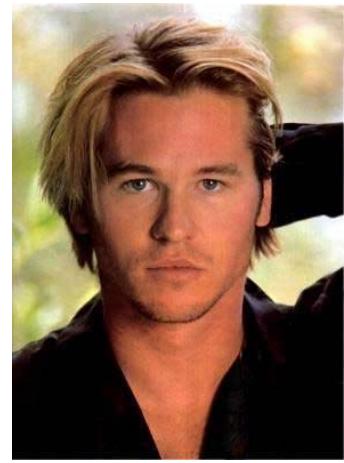
After seventeen stories Andy Dodgshun decided to leave the game, so he and Peter got together to discuss the best way for his character Jamie to leave the TARDIS.

Two games later we had another crew member join as Andrew Murphy came up with the character companion Benjamin Pine, who worked for the British army in 1903. Two games later my character, Joshua, left. Peter wanted a break from GMing, so from the next game after my character left, I took over Game Master duties. My GM run lasted right up to the early thirty stories. On the twenty-eighth adventure the companion character Benjamin Pine left, and the next game ended with Philip's Mikros regenerating.

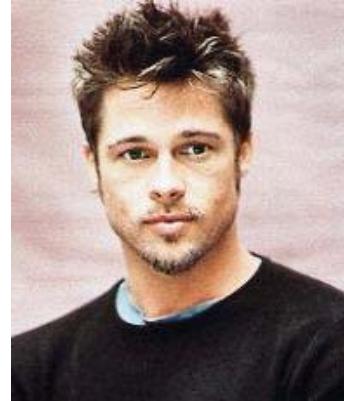
### "THE ADVENTURES OF MIKROS I": THE FICTION

Mikros had stolen a TARDIS and left Gallifrey under a cloud. Unbeknown to him the TARDIS had a symbiotic link to his twin brother Mantra and the theft caused Mantra to regenerate. Mantra vowed revenge.

Landing in Lothian, in Scotland, Mikros found Mantra had set a trap for him. Mikros teamed up with a young lad, Jamie Sutherland. Jamie was working at his uncle's antique shop during the Christmas holidays. After Mikros helped the Sutherlands overcome a gang of crooks, led by the small time gangster, Barry Del Pieiro, Jamie joined Mikros on his travels (01). The next port of call was far back in time, on the planet Walara, where Mikros and Jamie met a vampire creature, Lawaffra. They managed to defeat the ancient one, but not before sending seven shards of it through time and space. A little goat creature (a Low'whick) which Mikros saved, hopped into the TARDIS and was given the name Billy by the crew (02). Mikros and Jamie travelled to the planet, Kaplan home to the Kaplians where a war between the Fluffidians and the Spikitchians was being waged. Mantra and his mercenary crew, Lazarus, Om and Krully, were also in attendance (03). Then they had a historical romp in Salem 1692CE (04), before Mantra turned up again, along with his three mercenaries. They tried to lure Mikros and Jamie in a time trap (05). Mikros took Jamie to visit his uncle in 1965CE and landed right in the middle of a battle between the Tro'beh, who wanted to destroy all the Bosilia. Jamie found out how his uncle had lost part of his memory (which his uncle had mentioned in story 01) and they both bumped into Ringo Starr (06). The TARDIS crew



MIKROS IN HIS FIRST INCARNATION



JAMIE SUTHERLAND



JOSHUA VAN DER LAAN

had a Bosilian baby on board and decided to take it back to Cokavillia, the Bosilia's new home planet, but not before the TARDIS slipped into the Matrix, which was inhabited by a soccer goal-keeping dolphin and a psychotic little girl called Angelica (07).

On leaving Bosilia the TARDIS stopped off at the planet of the Kappians, now named Naplak, several hundred years later. They found the original inhabitants had left and it was now a prison planet run by the Daleks. Mikros and Jamie, along with a new friend, Joshua Van der Laan, defeated them and they left (08). The three travelled for quite a while together. They landed in France, in the early 1990's, and ran into a group of neo-nazis whom they defeated (09) and who in turn were connected by a shard of Lawaffra to France of 1243CE (10). Then they took a ride on the Orient Express to face both Mantra and the Daleks (11). They travelled forward to the water world, Aquitania, and defeated an evil omnipresent being (12). The crew then crashed into a time corridor, which ended in England of 1880CE. A creature of immense power, the Suner, had travelled along the constructed corridor which ended under a statue of Queen Victoria. Joshua found his long-lost father, the eminent scientist, Alexander Van der Laan, who had been a prisoner of the Daleks but had managed to escape. No sooner had they met then Alexander sacrificed himself to stop the creature and in doing so was killed along with the being. He gave some Dalek technology to Mikros, before dying in his son's arms. It was very quiet in the TARDIS for a short time (13).

Mikros dropped Jamie off in the present day Americas and Joshua in 21st century Kaplan for a while, before picking them up again and continuing with their travels. A boy had created a fairy-tale world and dragged the TARDIS off course. Mikros, flying on the back of a dragon, managed to help the boy and put everything right (14). A world controlled by a mad computer was next. Mikros defeated the computer and blew it up (15). The crew then landed at Sleepy-Buns Retirement Home, in Bodum-on-Sea, in 1930CE. An alien had also landed. Mikros helped him home, but not before Joshua lost his leg (16). Ancient Rome started to seep into 1930CE as a hole in the time and space continuum opened. Mikros managed to seal it, but not before the Daleks had turned up (after using the Zuitians). Jamie was a Dalek replicate. The real Jamie had already died. Neither Mikros or Joshua knew when the swap had taken place. The replicate Jamie was exterminated and Joshua had his leg grown back, thanks to the Zuitians regenerative powers (17).



BENJAMIN PINE

Joshua demanded that Mikros take them back in time to save Jamie. Mikros refused and they fell out. They landed on a planet where people from different races were being used as soldiers, Mikros and Joshua teamed up and defeated the aliens who had set the place up. They became friends again and set off in the TARDIS(18). Next stop was 1903, where an ancient one called Asazini awaited. They met a new "friend" called Benjamin Pine, who joined the crew(19). Benjamin seemed to be self-centred, arrogant and vain.

## LIST OF CAMPAIGN ADVENTURES (continued)

*Companions of this Era: Captain Richard Pine (30-41, 45-50, 52-53), Sergeant Jason Irving (30-31), Olaf Gudjohnsen (as a Private: 31, 33, 35-36; as a Sergeant: 40-41,45), Teresa Mulvanny (37-38, 42-46, 48-52), Sergeant Ibrahim el Haldari (37-39, 46, 52) Wing-Frei (58-59), and Mannion (64-75).*

### Mikros III

- 76: Therapy
- 77: Moonlanding (x2)
- 78: All the Zeros (x2)
- 79: Witches of Lanchester
- 80: The Final Pieces
- 81: Mindmaze
- 82: Crisis (x2)
- 83: Quake

*Companions of this Era: Mannion (76-80), and Queen Elizabeth (80).*

## A LONG LONG TIME AGO BEFORE MIKROS

The author bought the FASA *Doctor Who* RPG rules in 1985 when they first came out. He played quite a lot of games before the group started the Mikros campaign. Most of these adventures have been completely forgotten but here are a few that he can remember :

### AS A GAME MASTER

- "The Opera"
- "The Manor Monster" (both featuring Michael Wall's Time Lord named Ravon Archer)
- "The Ilconconcreps Connection"
- "Caves of the Unseen"

### AS A PLAYER

"Maths and the Svorton" (The GM was Michael Wall, though the author cannot remember the name of his Time Lord character)

In the very early 90s I was a player in the *Pendragon* RPG which was being GMed by Paul Cornell. Paul and I decided to do a DWRPG (using the *Time Lord* system, but with dice), we rolled up a new Time Lord character but we never got to play a game as Paul moved from the area.

## CAMPAIGN TIMELINE

1996	UNIT C-19 CASE FILES - UNIT soldier adventures (1996)
1997	DEAD SOULS TRILOGY - <i>Doctor Who</i> horror games played using <i>Call of Cthulhu</i> rules (1997)
1998	
1999	
2000	
2001	
2002	
2003	THE ADVENTURES OF CHANCE - The FASA rules campaign that ran for 4 mod- ules (2002)
2004	
2005	THE ADVENTURES OF MIKROS - The ongoing campaign that continued the universe es- tablished in the UNIT campaign. The Mikros cam- paign continues as the whole cam- paign's anchor (1997 - present)
2006	
2007	
2008	
2009	
2010	THE ADVENTURES OF INOCH - <i>DWAiTS</i> rules campaign that currently con- tinues (2010-present)
2011	
2012	

This led to problems on the TARDIS. The next stop was the year Joshua had originally left the TARDIS. A group of rebel Draconians attacked an Earth Colony on Kastoph. One of the colonists, who was also working for the Marine Space Corps, was Leigh-Ann van der Laan, Joshua's sister. At the end Joshua decided to stay behind with Leigh-Ann and her family(20).

Mikros and Benjamin travelled together for a while, encountering a giant living craft heading for Earth(21); a mad scientist who had started to reanimate the dead(22); and a Kathemorian, which was an alien that had chameleon abilities and could take over people's bodies. The Kathemorian went on to kill at the building site of a purpose built soccer stadium in 2015CE(23). The next destination was the planet Stycl, where a group of colonists had disappeared. Mikros and Benjamin found out that the cause might have been the Daleks(24). Materialising on the spacecraft Aurora, which landed on the planet Toldcu (along with the pirate spacecraft Magelliux), the crew of the TARDIS stopped a group of Time-Lords who were working for the CIA in experimenting on passing the twelfth Regeneration cycle(25).

The TARDIS was taken off course and arrived in a Dalek time-corridor. On leaving the TARDIS, two battle damaged Daleks and a Dalek trooper (as seen in "Resurrection of the Daleks") appeared. Mikros and Benjamin went down two different sections of the corridor. Mikros arrived on a Space Medi-Lab S-4-7 in the twenty-eighth century, which was under Dalek control (several days after Alexander van der Laan had escaped from the Daleks). Benjamin arrived on New Skaro and teamed up with a Thal (from the original Skaro), a Movellan and a detective from the year 2000CE - Derek Moss. They managed to get back to the TARDIS and, using the Dalek technology that Alexander had given him in the nineteenth century, Mikros blew up the time corridor(26).

Trouble for Benjamin next as he became addicted to the narcotic Absto-to, on the planet Pharosia. Mikros was looking for a serial killer, Jaques Rapier and caught him(27). The only place known for a cure for the drug was the moon Arigori which was circling the planet Pharosia. So Mikros took Benjamin there. But the "Tomb of the Cybermen"-era Cybermen were also on the moon. After defeating them (and Benjamin going cold turkey), a force took the TARDIS to 1903. On stepping out Benjamin was left and the TARDIS, with just Mikros on board, headed for Gallifrey(28).

After a quick stop off on Earth, to drop off someone who was recovering in the TARDIS, Mikros landed home - but found himself in the Death Zone. Mikros had to team up with some American GIs from WWII and defeat a Drashig, but the GIs could not enter the Tomb of Rassilon. Mikros entered by himself and, after seeing ghosts of Baritol, a Time-Lord working for the CIA, and Billy the Low'whick, he found himself on trial. Mantra was prosecuting council and Mikros had to defend himself against all the laws of Gallifrey he had broken. He was found guilty and his punishment was to



DALEK TROOPERS

regenerate and to be exiled on the planet earth in the year 2000CE. Mikros started to regenerate...(29)

## MIKROS II: THE FACT

And so in May 1999, Peter Cakebread became Mikrosamandrella's second regeneration. The decision to regenerate Mikros was not an easy one. We decided to use UNIT as a backdrop for Mikros games which would make it easy for us to use player characters. If someone could not make a gaming session then the character could easily be written out without spoiling our continuity. The UNIT trooper could be on maneuvers or be on leave. Philip, Andrew and myself were going to share GMing duties but it ended up just Philip and myself taking turns. This also gave the GMs a chance to be players when they were not in charge as GM.

As with the earlier UNIT campaign everyone went away to create a new character. Andrew came up with Captain Richard Pine, who would be in charge and was the great-great-nephew of Benjamin. Gareth Johnstone, a new player, came up with Richard's second-in-command, the Canadian, Sergeant Jason Irving. My character was Private Olaf Gudjohnsen, an Icelandic soldier who was the UNIT historian. Philip became the other Sergeant, Ibarahim el Haldari, the Chief Medical Officer from Egypt. Another new player, Katy Murphy, would join later in the series (as with Philip's character) as an Irish computer expert, Teresa Mulvanny.

As we were doing this Peter went away and came up with his Mikros incarnation. He decided to make his Mikros slightly older, more in charge and have some sort of idea on what was going on during the games. This was a fantastic idea as it made the GM role a lot easier if the main character could work out the clues - something Philip's Mikros found hard to do.

Gareth only lasted two games before leaving (my first two-part game and Philip's first game). Philip and myself kept on regular changing GM duties and this worked rather well and gave both time to play our different characters, although they never met.

I did a three part story which was set on a different parallel version of Earth. It gave Philip and Andrew an opportunity to play slightly different version of their characters, as Mikros and Teresa travelled to these worlds. On the first game Philip played an alter ego of Henri Ducome, from the original UNIT games.

We found ourselves heading for the fiftieth game, but not before my character, Olaf, was killed off (he had been promoted to Sergeant). I decided to do a "Two Mikros's" story, where both incarnations would meet up. Philip asked not to play Ibarahim in that story, so he could just concentrate on the original Mikros.

Philip also brought out a fiftieth tribute fanzine with an article written by him, a list of all the stories, companions, monsters, and artwork by Tim Rigby and Carl Klemmy. He had quite a few of these published but we have no idea what happened to them.

After that game Mikros went back into time and space, first with Teresa and then Richard (who met the Daleks and Davros in the 23rd century - what they were doing there is anybody's guess).

## DEAD SOULS TRILOGY

In 1997, I GMed a three part *Doctor Who* game using the *Call of Cthulhu* rules. It was set in 1920 and featured the Silurians and the Sea Devils (using the different type of Silurians as seen in "Doctor Who and the Silurians" and "Warriors of the Deep" and the Sea Devils were also both factions as seen in "The Sea Devils" and "Warriors of the Deep"). I was going to tie this game up with a Mikros scenario but never did. Peter Cakebread was Rupert Herringshaw, Matt Senior was Jack McPhail and Philip S Shaw was Herbert West.

I: Wake Up Dead Man

II: Bodies

III: Half the Man



## THE ADVENTURES OF CHANCE (AND NICHOLAS TANGENT)

In 2002, I got together with Andrew Screen and Dave Henman to do another *Doctor Who* RPG. Andrew was the Time Lord known only as Chance and Dave was the east-end boy Nicholas Tangent. We only did four games and used the FASA rules:

01: Tomorrow's End

02: Paraphernalia

03: The Enemy Within

04: Marston Moor

No one knows what really happened to Chance and Tangent after these events, the next anyone seems to hear of them is that they were seen leading a platoon of Chancery Guards against the Daleks in the battle of the Drift System on Vipers World, during the last great Time War. They were both exterminated.





GAMERS JOSEPH AND PETER MURPHY

## THE ADVENTURES OF INOCHATRELLIAS ("INOCH")

Around the middle of 2010 my son, Joseph, wanted to do a RPG based on *Doctor Who*. He came up with the Time Lord Inochatrellias (Inoch for short) who like Mikros had his DNA altered so that he could not sense any Time Lords. Inoch looked like the Barcelona and Argentina player Lionel Messi. We used the Cubicle 7 rules and so far have done 10 stories. Joseph's favourite being "The Last Diamond of Derrios".

- 01: Arrowdown
- 02: Judoom!
- 03: Boudicca
- 04: The Last Diamond of Derrios
- 05: Under the Ice of Hero's Heart
- 06: The Land of Make Believe
- 07: The Lanchester Chronicles
- 08: Lords of the Volcano
- 09: Vampires by the Sea
- 10: The Universal War



THE TIME LORD INOCH

Players went away to have families and the games stopped for a while. After a two year absence Peter and myself met up and decided to carry on. He would resume being Mikros and I would take on the sole responsibilities of GMing. UNIT had already been written out of the games and we did not see any of the other gamers so it was just the two of us. Knowing that Gallifrey was going to be destroyed in the upcoming series, I came up with the idea that Mikros would be on a mission for the CIA in another universe and when Mikros got back to his TARDIS his DNA would have been altered so he could not detect either Gallifrey or any other Time Lords. In the *Doctor Who* series, the Doctor says he is the last of the Time Lords - but as we all now know there are at least two Time Lords (who have altered DNA) out there (see side bars).

After several games we had a new player, Richard Udell, who came up with the blind teacher from China, Wing-Frei. Richard only stayed for two games, but the Wing-Frei legacy lasted longer as he had "special powers" from being experimented on. These issues were not resolved until Mikros's last game. So Mikros was alone again.

After an absence of forty plus games Andy Dodgshun was back as a new companion, the ever reliable Mannion. He came from the beginning of the seventeenth century and was a servant to a Lord. He took everything in his stride and learned a lot when Mikros and Mannion were stranded in present day earth for a month.

All good things should come to an end and Mikros was about to regenerate. Peter Cakebread and myself came up with an idea for the end of Mikros second incarnation. In the final game, Peter threw his arms out, tilted his head back and screamed...

### "UNIT CASE FILE": THE FICTION

After reporting to their new Commander-in-Chief, the American, Major-General Franklin Norman, Captain Richard Pine and Sergeant Jason Irving of UNIT UK are sent on a mission to Sleepy-Buns which will be one of UNIT's new bases. On the way they have to stop off at an old hall where Vampires await. They resume their journey to Bodum-on-Sea. On exploring they enter the cellar and find an old man wearing clothes too big for him trying to get into what looks like a disused refrigerator(30a).



CPT RICHARD PINE

### "THE ADVENTURES OF MIKROS II": THE FICTION

Mikros meets Captain Richard Pine and Sergeant Jason Irving at Sleepy-Buns, where they overcome some Vampires who are enlisting to their ranks. Mikros becomes UNIT's second Time Lord scientific adviser(30b). In the next mission Private Olaf Gudjohnsen joins, and the three think they have defeated Harlington Hughes(31). After Irving gets seconded to UNIT North America, Mikros and Pine help a young boy who has



SGT JASON IRVING

found a musical note that can kill(32). Gudjohnsen is in hospital after having a breakdown, but still manages to help Mikros and Pine defeat a younger Harlington Hughes(33). The Captain and the Time Lord travel to Scotland, where two races of Inter-Dimensional beings have decided to have their war on Earth(34). Mikros, Pine and Gudjohnsen are on the Yorkshire Moors for their next assignment, as a large alien craft arrives. A Colonel, Yanni Skorzaney, turns up and takes over, blowing up the craft and putting the three on Court Martial(35). The three appear in court on jumped up charges. Mikros makes short work of the farcical prosecuting council and all charges are dropped. Gudjohnsen gets promoted to Sergeant(36).

The UNIT family grows as Sergeant Ibarahim el Haldari and Teresa Mulvanny join. On their first assignment they are sent to Lanchester to locate some mysterious power fluctuations detected at the nuclear power plant and to try and locate a missing detective, Derek Moss. They uncover a plot by the Daleks to blow up the city. The Daleks are trying to locate some technology that they have lost and have pinned the location down to Lanchester. It is in fact the item that Alexander ven der Laan gave to Mikros over a hundred years earlier. Pine calls up the troops and a battle is fought in a warehouse. At the end of the fight Mikros notices two battle damaged Daleks and a Dalek trooper escape via a Dalek time corridor(37).

Next the team are split up as Mikros and Teresa get a summons from a female vampire, known only as Angel. She is from a faction of the undead who want to keep quiet and avoid the attentions of the Time Lords. The other faction want to start a war with the Time Lords. Pine and el Haldari are following leads in Scotland and an old German submarine which is under the control of the other set of Vampires has been spotted there. A battle between the two factions and UNIT troopers occurs. The result is very hazy after Mikros keeps several secrets to himself(38). The Inter-Dimensional War resurfaces, and Mikros, Pine and el Haldari travel to the ex-Soviet state of Irakistan to sort it out(39). Mikros, Pine and Gudjohnsen travel to the United States on the hunt for Claire Vitch and the curse of Keyzer Kane(40). Still in the USA the three go through a portal and on a mysterious journey through a weird and strange land(41).

Back in England, Mikros and Mulvanny find the TARDIS, which is located in the remains of, the now blown-up, Sleepy-Buns. On entering the TARDIS it takes them to several parallel universes. In the first the Silurians were successful in 1970 in their plot to attack mankind and UNIT are now a resistance force(42). The second is a Nazi-occupied Britain(43). The third and final journey is into the TARDIS/Matrix itself and features the return of Angelica(44).

After coming back home, Mikros, Pine, Gudjohnsen and Mulvanny, get called out to deal with a group of role-players, who are being used by the Cybermen (the type seen in "The Wheel in Space") during World War I. Mikros and the team travel back in time to stop them. But at a cost, as Gudjohnsen gets captured and is converted into a Cyberman(45). On returning home Mikros leads the funeral service for Gudjohnsen and then they get given a mission to uncover the illegal wrangling of a Sarah Grier, who seems to be immortal(46). Mikros and Pine defeat an even younger Harlington Hughes again(47), then along with Mulvanny finds the spacecraft, the Titan 1.C., which is a flying replica of the Titanic (48). An even younger than before Harlington Hughes resurfaces, and the three finally defeat him(49).

Mikros's first incarnation is taken out of time (while Jamie Sutherland is in the Americas and Joshua van der Laan is on 21st century Kaplan), by Baritol, who



MIKROS'S SECOND INCARNATION



SGT OLAF GUDJOHNSEN



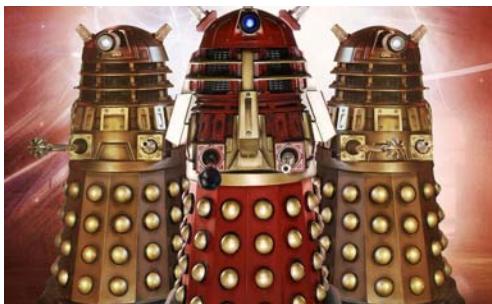
SGT IBRAHIM EL HALDARI



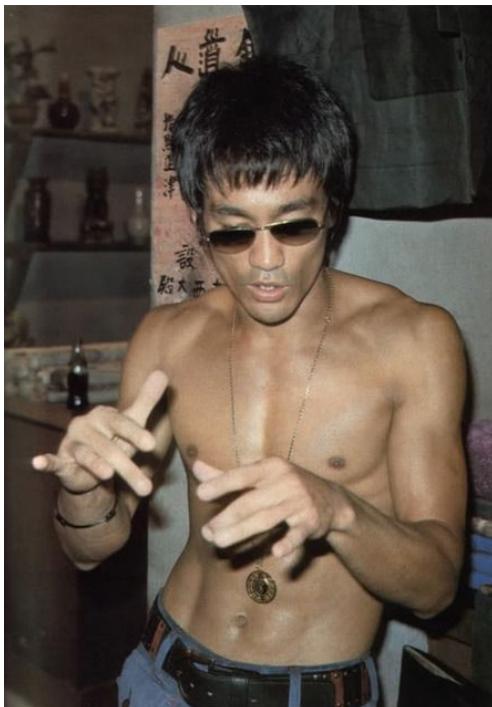
TERESA MULVANNY



MIKROS II FACED  
THE SCIENTIST, DAVROS...



AND HIS EVIL CREATIONS!



THE BLIND WING-FREI

armed with a BattleTARDIS had been in contact with an alien race from Gallifrey's future - they intend to take over the Time Lord's home planet. Mikros stopped them in a confrontation in the Arctic circle, 1937CE. He lost his footing and, along with one of the aliens, was frozen in ice. In 2002CE Mikros (second incarnation) was contacted by Helene, a CIA operative, about Baritol going rogue. Pine and Mulvanny were requested by UNIT North America to go to a base in the Arctic, where a creature had been found in a block of ice. The creature thawed out, Mikros II, Pine and Mulvanny defeated the creature. They then went to the place where the creature was discovered and found another figure in the ice. This was Mikros I. The two Mikros's teamed up and went to Gallifrey to stop the invasion. They defeated the now mad Baritol. Pine was injured and returned to Earth. Helene gave Mikros his now working TARDIS back. Mikros and Mulvanny decided to go back to Earth via the scenic route(50).

Mikros and Mulvanny landed on a space station in the far future where they encountered a group of Bannermen(51). They then returned to Earth, where Major-General Nadia Rudenski had replaced Franklin Norman (as Franklin had been killed by a Vampire). Pine had been under the influence of the Vampires while he was recovering from his injury. Mikros, Pine, Mulvanny and el Haldari travel to the underground lair of the Vampires. Waiting for them was Lawaffra, an evil Vampire. The UNIT team joined up with Angel, and a battle broke out. Lawaffra was finally defeated and most of the Vampires were destroyed. On returning to the UNIT base Major-General Rudenski had already made changes. Sergeant Ibrahim el Haldari was promoted and went to UNIT North Africa. Mulvanny was moved to UNIT Headquarters in Geneva. Mikros left in the TARDIS and Captain Pine went with him(52). Mikros and Pine defeated Werewolves, Daleks and Davros in the 23rd century (53).

Helene captured the TARDIS, took it out of space and time, returned Pine to the 21st century and sent Mikros to another universe which was clashing with their universe. Mikros met several creatures from his mind and then some Earth colonists, whose spacecraft had slid into this other universe. Unknown to Mikros he was away from his universe for quite a period of time. While he was away...

#### “THE TIME WAR”: THE FICTION

On returning, Mikros's TARDIS was waiting, but he could not sense any Time Lords or Gallifrey. Mikros resumed his journeys(54).

Mikros landed in Greece in the present day, which was connected to an alien craft, belonging to the Ceegre, which had crashed during the second World War(55). The planet Destinius, in the 130th century, was next for Mikros, as he joined the Interplanetary Independent Investigations to locate a serial killer. The killer was hunting down his ex-army colleagues(56). Mikros landed just before the battle of Saratoga and got involved with internal politics(57).

In China, Mikros met a new friend, the blind, teacher, Wing-Frei. They located the crystalline form of a dead spacecraft. Wing-Frei joined Mikros in his travels(58). The two travellers landed in Birmingham in 1974, where time was going slightly askew as a young boy kept dying, over and over again. Mikros and Wing-Frei put time back on the right path and the boy survived(59). Mikros then found Wing-Frei on the floor of his bedroom, dying. Mikros de-

cided to take him to the SKY-VII medical space station. The TARDIS was taken off course and landed during the filming of a special edition of the TV programme "From Beyond". The Mopost were time travellers, escaping the fall out of the Time War and decided to take over the Earth and its peoples. Mikros with the crew of the "From Beyond" defeated them(60). Mikros managed to get Wing-Frei to SKY-VII and came into contact with the family Plasareen from Raxacorico-fallapatorius. Mikros stopped their nefarious dealings. Wing-Frei died on SKY-VII. Mikros kept the alien micro chip that was surgically removed from his brain(61).

Mikros was alone again. He met the Sandman in the Chichera System, who was looking for the lost planet of Sitalant and a great treasure horde of weapons(62). Mikros then landed at Barnholme-on-Sea, 1833, and helped Anna-belle Huntington-Smythe get her discoveries back from William Dawson, who had wanted to exploit Annabelle(63).

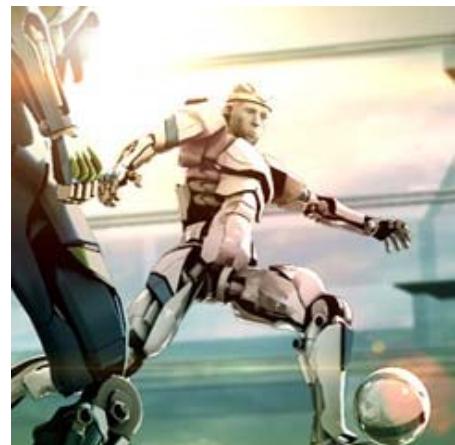
Mannion joined the TARDIS after meeting Mikros (in the year 1600CE). They had both fought one of the shape-changing Ceenoz who was trying to escape the leader of the Gek, Char the Thermalaker(64). The Daleks returned to fight Mikros and Mannion, as an old Earth colony that had lost contact with its home planet during the Dalek's invasion of Earth. The colony is located and its deadly secrets are revealed. On leaving Weydon's Chalet the TARDIS loses power and lands on present day Earth(65). After several months of trying to power up the TARDIS, Mikros and Mannion uncover a plot where an alien being wants to take over... a football team. The alien intends to take them up the leagues and to eventually win the Premier League. Mikros informs the Venerable Marshall of Villare that it is not sporting to swap soccer players for androids (androids supplied by Tentanam Forte in the Reign of Meredith). Villare agrees to this and leaves, but takes a great football TV package with him to watch when back on his home planet(66).

Mikros and Mannion travel far back in time to see the final days of Neanderthal Man(67). A trap laid by Mantra lures Mikros and Mannion to the planet Wysterious -- they manage to escape but Mikros is still left pondering on the Time Lords and Gallifrey(68). A run-around in London, 1925 leads the companions to the Ikaush, an ancient evil from before time(69). A murder mystery involving the Ood, set in a holiday lodge on the planet Ecirio, proves the next obstacle for Mikros and Mannion(70). Scotland next, 1958CE and the re-emergence of Atlantis under the control of the domed-headed K'hiros. Atlantis is once again covered over by water(71). Next up, a space station, the drug Fuzz and the hostile intentions of a cybernetic bear like race, the Bhearnes. Mikros and Mannion restore order and destroy all traces of the narcotic before leaving(72). Mikros and Mannion get involved with kidnappings in San Remo in central America 1938 (73).

The duo encounter Time Agents, the Lanchester branch of Torchwood, a group of blind Chinese people, who have had alien micro-chips put into their brains to make them supreme human soldiers, and a race of beings living a second in the future -- all these roads lead to a race of time-travelling warriors, the Tragons(74). The Tragons are trying to get into the Matrix and make themselves the ultimate conquerors of time and space. Mannion enters the Matrix and finds several weird beings and an alternate universe where Mikros is a warrior in a BattleTARDIS. Mikros travels through different eras of Peter Pimperton's life and his relationship with the young Tragon, Maffy. Getting back to the Matrix, Mikros stops Niq, the leader of the Tragons, but at a personal cost. Dying, he manages, with Mannion's help, to get back to the TARDIS. His companions, friends and



MANNION



UNDISGUISED FOOTBALL ANDROIDS



OOD-DONE IT??



MIKROS II REGENERATES!



MIKROS' THIRD INCARNATION



QUEEN ELIZABETH



1906 SAN FRANCISCO EARTHQUAKE

enemies flash before his eyes. This includes the destruction of his family, friends, the Time Lords and Gallifrey... and it breaks his heart.

In front of Mannion, Mikros throws back his head, opens out his arms, screams, and begins to regenerate(75)...

### MIKROS III: THE FACT

Peter Cakebread became the main GM and I became the third incarnation of Mikros. I tried to make my Mikros totally different to the previous two by having him just jump into things without any thought of repercussions (whether or not this worked is another matter). Andy continued to be Mannion. After five games Peter asked to stop GMing as he found it hard to GM as he had became a full time writer of role-playing games. In the fifth story, a one-off companion was played by Nicola Cakebread, Queen Elizabeth (the first). At the end of this game, the character of Mannion left (as well as Queen Elizabeth I). Andy took over GMing duties but this lasted just three games, as he moved out of the area. These eight stories were probably the strongest of the entire run, mainly due to the two GMs.

### "THE ADVENTURES OF MIKROS III": THE FICTION

Mikros and Mannion land on a medical space station, Medi-Care UNIT 7603. Mikros's regeneration has not gone well and he runs off. Mannion has to chase after him. The space station is under the control of a giant brain, made up from other creature's brains, called "Doctor Sebastian". Mikros and Mannion put a stop to this(76). The Moon is the next stop for the two time travellers, as they land under the influence of an old TARDIS computer, Mycroft. On the Moon they meet the K'Kree who take them prisoner. They escape(77). The Liffnuff penal colony, in the 32nd century, is next for the TARDIS crew, as Mycroft asks Mikros to get some other computer parts (which will restore the TARDIS to its full power). The two have to pretend to be prisoners, find a way to get the parts they need, then escape. They manage to do this and return to the TARDIS(78). Next to Lanchester 1601CE. Mikros gets captured again and Mannion finds what looks to be another TARDIS. They try to follow this TARDIS, but not before Mycroft reveals himself to be the consciousness of Mantra and has taken full control of the TARDIS(79). They travel back a few decades to 1570CE and the TARDIS shrinks to the size of a small cube. There they meet Queen Elizabeth who helps them defeat Mary Queen of Scots (who was being helped by some robots from the other TARDIS). Mikros had found some of the other TARDIS and managed to interface them with his own TARDIS, which regrew, up around him, leaving Queen Elizabeth open-mouthed, and Mannion stranded thirty years before he originally met Mikros(80).

With Mycroft/Mantra having now been exorcised by the TARDIS, Mikros travels alone again. He lands on Azemmind, where experiments are taking place, including the creation of a girl/plant hybrid who Mikros rescues and takes to a hospital (81). Next is the Cuban missile crisis, and Mikros stops a group of aliens, the Saureen, from starting World War III (82). Back slightly further, and it is the time of the great San Francisco Earthquake. Mikros meets and saves a couple of children, one of whom has premonitions of the future(83).

Mikros is travelling through time and space in the TARDIS...

## WHY PRESENT THE STORY OF THIS CAMPAIGN?

Some readers may be wondering why we have devoted space to giving an overview of the “Lanchester Calling” campaign in this issue. In fact, there are many reasons.

First, we want to present a thorough example of what an ongoing campaign might look like for GMs and players interested in putting together such a long running series of adventures. Having such a solid example allows those interested to see how plot arcs are put together, villains can be used as recurring threats, and how documenting the campaign (by naming adventures, and so forth) helps bring the campaign together in an epic package that becomes memorable, exciting, and fun for all.

Second, we wanted to show that a campaign is not reliant on the rules system to tie together the stories. The Lanchester Calling and side campaigns used no less than three different rules systems to include the FASA *Doctor Who* rules, *Call of Cthulhu* Rules, and currently the Cubicle 7 *Doctor Who-Adventures in Time and Space* rule set. A fourth rule set, *Time Lord*, was considered at one time as well, but fell through. What ties together the campaign is the storyline itself. Just like that it does not matter that the production style of the *Doctor Who* series has changed (from black and white to color, mono sound to stereo, or serialized TV to stand alone stories). So even if your long-running campaign has used a certain rule system, your gaming group should not be reluctant to try the new *DWAiTS* rules or even another system. Use what works best for your group.

Also, the Lanchester Calling campaign was the perfect length to give as an example of an ongoing campaign. The game had a lot of history and a solid developing storyline. From a real-world perspective is demonstrated the use of multiple Game Masters and a revolving set of players well. The campaign showed that changes in the real world do not necessarily need to have a negative effect on a campaign, just as a change in the production team does not negatively affect the production of the *Doctor Who* series itself. A campaign should adapt as needed.

Next, the campaign is a great model to show that diversity in the types of modules played (from high adventure, to mystery stories, to horror adventures, to stories that have a comedic angle) all work together to create a fulfilling campaign. Not every adventure needs to have the same tone and feel.

And lastly, the best part of knowing what adventures befall another group of players is that one can reuse the best plots or ideas for one's own set of adventures. Imitation is the sincerest form of flattery, and the same is true for role-playing games. If there are ideas or interesting twists worthy of use in one's own campaign, we recommend adapting them for your own stories. In future issues we will present some of the characters from this campaign that can be used as NPCs in your own adventures. Lanchester Calling gives us a prime example of a campaign.



## AND THE AWARD GOES TO...

Some of the standout adventures in the campaign that were favorites of author Peter Murphy include the following...

### AS A GAME MASTER

“Tomorrow Never Knows” (featuring the characters of Mikros I and Jamie Sutherland) - the first game and the best I GMed for the original Mikros. Sometimes a game plays better than what you could possibly hope for, this was a case in point. The meeting of Mikros and Jamie went down really well with Philip S Shaw and Andy Dodgshun playing to their strengths.

“The Football Factory” (featuring the characters of Mikros II and Mannion) - A light hearted game which came off really well, both players (Peter Cakebread and Andy Dodgshun) liked the idea that the alien was not trying to take over the world but create the best ever football team.

### AS A PLAYER

“God Can't Save the Queen” (playing Joshua van der Laan as a character) - Joshua van der Laan finds his father and loses him again as a strange entity takes over a statue of Queen Victoria. The four gamers usually met within four weeks of each game. We did part one of this game on a Sunday and part two on the following Tuesday. As a result everyone got into their characters very quickly and it made for a great game. Peter Cakebread magnus opus as a GM.

“Court Martial”(playing Olaf Gudjohnsen as a character) - A great idea by Philip S Shaw. UNIT on trial, Mikros in the dock defending himself and his friends and making such a mockery of it.

“Witches of Lanchester” (playing Mikros III as a character) - Another great game GMed by Peter Cakebread. I felt after four stories I was just getting into playing Mikros. Andy Dodgshun was the ever reliable Mannion and was set in Lanchester providing great continuity with previous games.

## INTERVIEW WITH PETER CAKEBREAD



We present for you an interview with Peter Cakebread who was one of the main Game Masters and players in the "Lanchester Calling" *Doctor Who* RPG campaign. Having started with humble roots in gaming as a player, Peter is best known as the co-writer of the *Air Pirates* RPG and *Clockwork and Chivalry* RPG (which is just seeing publication of its 2nd Edition). He is also the co-designer of the Renaissance D100 game mechanic. His games are currently published by Cubicle 7. Readers can learn more about Peter and his games at: <http://www.clockworkandchivalry.co.uk/>. Let's see what he can tell us about his *Doctor Who* gaming experiences...

**DDWRPG: Did you realize that the *Doctor Who* RPG campaign you were a part of would run for as long as it did?**

PC: No.

**DDWRPG: What are some of the highlights that you remember from the campaign?**

PC: As a GM the great feedback from some of the games - I particularly remember "God Can't Save the Queen" getting a big "thumbs-up". As a player, relinquishing Mikros gave me the chance to play a sad but climactic regeneration scene. Some of the best moments came from some of the worst character moments. We made a real hash of some of the clues, and often the desperate attempts to claw our way out of trouble were more memorable than any victories.

**DDWRPG: Logistically, what were the hardest things about participating in such a campaign or keeping it together?**

PC: Keeping a gaming group together and remembering such a backlog of canon. Also the fact that, over such a long period of time, people's real-life situations take turns that derail any attempt at a regular schedule.

**DDWRPG: Did your participation in the RPG teach you any real-life lessons that were worth learning?**

PC: In the sense that I now work in the games industry, I guess so.

**DDWRPG: If you had advice for other gamers who wanted to put together a long-running campaign, what would you give?**

PC: You do need a degree of forward-planning, and a sense from all those concerned about what they realistically want to get out of the game (and can put into it). I've been co-writing a long-running campaign (not for *Doctor Who*), the Kingdom & Commonwealth campaign, for *Clockwork & Chivalry*, and we wanted to theme each adventure distinctly, while still keeping some over-arching plot arcs and flavour. It is getting a balance — repetition is boring, so things need to be fresh, but at the same time it needs to have enough continuity to hang together. Strong stories are a must. With so many episodes there is a real pressure to keep making each story a "stand-out" story, otherwise things lose momentum.

**DDWRPG: What made the *Doctor Who* setting so compelling for an RPG?**

PC: I loved *Doctor Who* as a child, and still enjoy it as an adult. Even without the nostalgia element, the concepts of travelling through time and space, alien wars, meddling villains, arch-enemies, the relationships between Time Lord and companions, historical jaunts, moral dilemmas and future satire (and I'm just scratching at the surface, right?) means that the setting offers infinite possibilities and provides one of the richest backdrops imaginable.

**DDWRPG: Are there any adventures that you want to still tell in this campaign setting?**

PC: Yes.

**DDWRPG: Do you plan to revisit the campaign again sometime in the future?**

PC: Yes. I can't see it not happening at some point.

**DDWRPG: If you can share any gaming advice with GMs or players what would it be?**

PC: I doubt I can add anything very useful - just the usual things - play for fun, make sure you are all playing the kinds of games you all enjoy, etc.

**DDWRPG: Since the campaign you have gone on to write your own RPGs, *Airship Pirates* and *Clockwork and Chivalry*. Did your previous gaming experience, including in the Mikros campaign, help you develop of seed ideas that you expanded on in your professional work?**

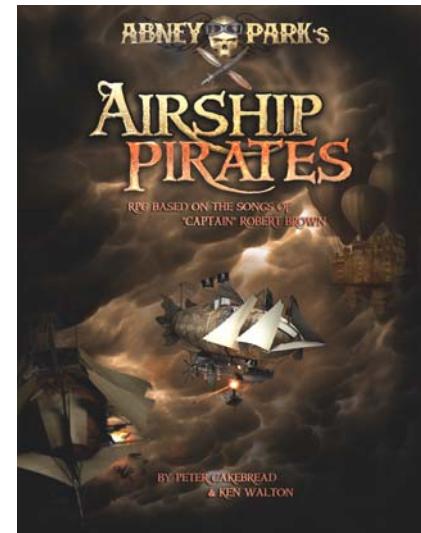
PC: I don't think I really used many of the ideas from the campaign, but the campaign certainly helped me to think carefully about scenario development in a more global sense. It didn't just aid me in thinking about which design/structure methods to use, but also what kind of stories work, the balance between sandbox and railroading and the freedom to make some mistakes and learn from them.

**DDWRPG: *Airship Pirates* is based on the music of Abney Park. How did it come about that you wrote a game about the music by a band?**

PC: Short answer is that my co-writer, Ken Walton, was listening to the band a lot and thought, "the world of Abney Park would make a really cool game". We contacted Angus Abranson (who was working for Cubicle 7, our publisher, at the time) who agreed. Then we contacted Captain Robert (the lead singer), who once he heard our proposal thought it would be "Awesome". A flurry of emails later and the project was on.

**DDWRPG: Which of your professional work are you most proud of?**

PC: Sorry. I can't narrow it down. *Airship Pirates* is gorgeous. *Clockwork & Chivalry* was a real labour of love. (Particularly as I'm a history nut. C&C is certainly alternate history but we decided to get the period right before we "broke it"). And the Renaissance System is our (free) take on D100, based on Newt Newport's Openquest system. Having other designers pick up our system SRD and start to develop their own worlds, based on our ruleset is both thrilling, and an honour.



**DDWRPG: If you could integrate a *Doctor Who* campaign into your current Steampunk-style work, what sort of adventure would you come up with?**

PC: Something grim, satirical and dystopian, or I'll eat my extremely long scarf.

**DDWRPG: Tell us the best things that any gamer should know and consider.**

PC: That we are a community and if we want to keep gaming we need to do what we can to support each other and grow awareness of our fantastic hobby. I think most gamers know this already though - I have found the support and enthusiasm of other gamers and industry folk incredibly uplifting and I'm constantly amazed at how much work people put in to support the hobby they love. Whether it is helping putting on conventions, running fanzines, spreading the word about a game, being positive about people's creative endeavours, letting your fellow players and GM know they're valued, podcasting, buying at your FLGS (Friendly Local Game Shop), responding positively when people express an interest in RPGs, and I'm sure a heap of other stuff I missed, you're appreciated as far as I'm concerned.

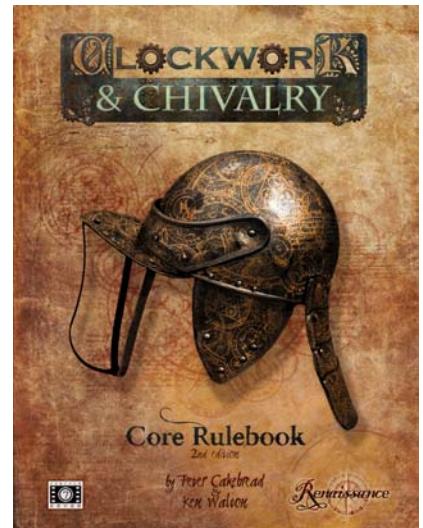
## DDWRPG: Have you heard of the DDWRPG before, and what do you think of our little fanzine?

PC: Yes, indeed! Although only relatively recently. I think the previous answer covers the fact that I'm blown away by the dedication people have for our hobby. The fact that you put together something so full of variety, high-standard articles and quality gaming materials means that I'm not just glancing at each copy, but reading each copy and enjoying it. Many thanks for giving me the opportunity to contribute.

## DDWRPG: What is in your gaming future?

PC: Writing-wise, we have *Clockwork & Chivalry* 2nd edition (think English Civil War with magical alchemy and clockpunk tech) just out, so we have a number of releases lined up for that - including the rather sinister *Clockwork & Cthulhu* and a re-release of our huge *Kingdom & Commonwealth* campaign. More *Airship Pirates* sourcebooks are in the pipeline. Also, we have a stack of other ideas that we want to develop - we have written about 11 books in just over 2 years, so I should think we will have another product-line or two to announce soon. Playing-wise, whatever the groups I am in come up with, plus play-testing our own games. GMing, probably (outside of playtests) not much, unless we get back on with our *Doctor Who* campaign.

DDWRPG: Thanks for your time, Peter, and we look forward to your new games!



## INTERVIEW WITH PETER MURPHY



GAME MASTER PETER MURPHY

Peter Murphy is the Campaign and Game Master that has kept the records and overseen the "Lanchester Calling" *Doctor Who* RPG campaign for over 20 years. We had a chance to catch up with him and ask him about the campaign. To ensure that we got a good overview of the campaign from a different perspective, we asked him some of the same questions that we asked Peter Cakebread. Here are Peter Murphy's take on the campaign...

### DDWRPG: Did you realize that the "Lanchester Calling" *Doctor Who* RPG campaign you were a part of would run for as long as it did?

PM: No, not at all. I thought we would maybe do six rather like the UNIT campaign and then go on to role-play something else. I think the idea of regularly changing the GM at the early stage worked well and kept the games fresh for the players. The introduction of a new companion after several stories also went to help keep the game new and different. Another reason why it lasted so long is that we would space out the appearance of monsters from *Doctor Who*. It would

have been so easy (and predictable) to have a Dalek story, then a Cyberman, followed by a Weeping Angel and then a Zygon, Ice Warriors, Sontarans, etc, etc. We used them infrequently. In the last 22 games of Mikros II we only had the Daleks, Raxicoricophalapatorians and the Ood once. We did have the Lanchester branch of Torchwood though in the penultimate game.

### DDWRPG: What are some of the highlights that you remember from the campaign?

PM: One of my main personal highlights is a follow on to the first question. When Peter (Cakebread) and I decided that I should join the crew of the TARDIS as the companion Joshua van der Laan, we decided not to tell the players so it was a surprise for them and they could easily role-play this. It also happened when I left, Peter wanted a rest from GMing so I would take over. We again did not tell the other players and at the end of the game Benjamin (the other companion) had boarded the TARDIS leaving Mikros and Joshua outside. Joshua informed Mikros that he would be staying with his sister and her family and not be travelling with him. As we were in separate rooms it was up to Philip who was playing Mikros to go and inform Benjamin that Joshua would not be carrying on. Peter

said after he was very impressed with how the news was broken and it couldn't have gone any better. This happened several times during the campaign with different characters coming and going unknown beforehand to the rest of the players. Another main highlight that I am quite happy with was the great continuity we had with Doctor Who (TV series) and the actual continuity within the game.

**DDWRPG: Logistically, what were the hardest things about participating in such a campaign or keeping it together?**

PM: That would be getting everyone together to game. We had such tight-knit continuity that if someone could not make the game then we would not do it until they could. This worked quite well for the UNIT period of Mikros II as if someone could not make the game, the character were either on leave or maneuvers.

**DDWRPG: Did your participation in the RPG teach you any real-life lessons that were worth learning?**

PM: Hard question - most definitely but I can not think of anything!

**DDWRPG: If you had advice for other gamers who wanted to put together a long-running campaign, what would you give?**

PM: Make sure you do a game that you all like and that you get on well with each other. I was involved with a *Star Trek: The Next Generation* campaign (lasted about 12 stories or so) and some players egos got in the way and spoiled it for the ones who wanted to role-play.

**DDWRPG: What made the *Doctor Who* setting so compelling for an RPG?**

PM: I think different locations (virtually) every time we played, and the games that had the same setting, made a welcome change as well. The idea that one week you could be in a wild west setting, the next a sci-fi and then a murder mystery makes the game fresh. We were also *Doctor Who* fans.

**DDWRPG: Are there any adventures that you want to still tell in this campaign setting?**

PM: Yes, quite a few. I have games written that for one reason or another I did not use.

**DDWRPG: Do you plan to revisit the campaign again sometime in the future?**

PM: Yes, fingers crossed, I have someone who is very interested in playing Mikros IV but he wants at least one companion (fair enough) so that he can bounce ideas off. I am working on that and hopefully a new chapter will begin.

**DDWRPG: If you can share any gaming advice with GMs or players what would it be?**

PM: Well just for the GM play to your strengths. If you know a lot about the English Civil War, have a historical game set during that period. If you have an encyclopedic knowledge of the Disco scene in New York during the 1970s, do a murder mystery set in a discotheque — at least you will have a good soundtrack. If you're introducing a new companion find out what the character is and have a game set there so you can introduce them during the game and not just have them aboard the TARDIS at the start of the game.

For the player, you have all of time and space to choose from and you will be using the same character for quite a while so choose wisely. It just as much fun playing a postman as it is a Dalek killer. Enjoy them - it is a game.

**DDWRPG: What is in your gaming future?**

PM: I am currently playing a *Clockwork & Chivalry* campaign which is being GMed by Ken Walton who co-wrote it, which is really good.

**DDWRPG: Thanks for your perspective on this amazing campaign.** [NOTE: In future issues of DDWRPG, we will give you stats for some of the characters used in the "Lanchester Calling" campaign so that Game Masters can use some of the characters or situations in their own games and campaigns.]



## MODULE: ON YOUR HONOR

*"On Your Honor" is a Doctor Who adventure module set on the planet Earth in 2012CE. The TARDIS crew land at a bank, when suddenly it is discovered that someone has committed a crime and everyone is a suspect. This adventure module can be run with either a group featuring the Ninth Doctor and Rose or another group of time travelling players. This adventure is a "bottle module" that takes place in a single location, but still has numerous twists.*

The TARDIS lands either just outside the doors to a small branch bank, or just inside the doors with the HADS engaged which makes the TARDIS invisible to people (map location 1). As the characters exit the TARDIS they find themselves inside a small branch of a bank. There are only a handful of people at the bank at the time, with three customers inside, along with the five person staff. The bank is laid out like a standard branch, with a small area with a table couch and chair for customers to relax (map location 2), a small raised island where patrons can fill out paperwork (map location 3), and a row of teller windows separated by a small barrier of velvet ropes (map location 4).



THE TELLER WINDOWS COUNTER

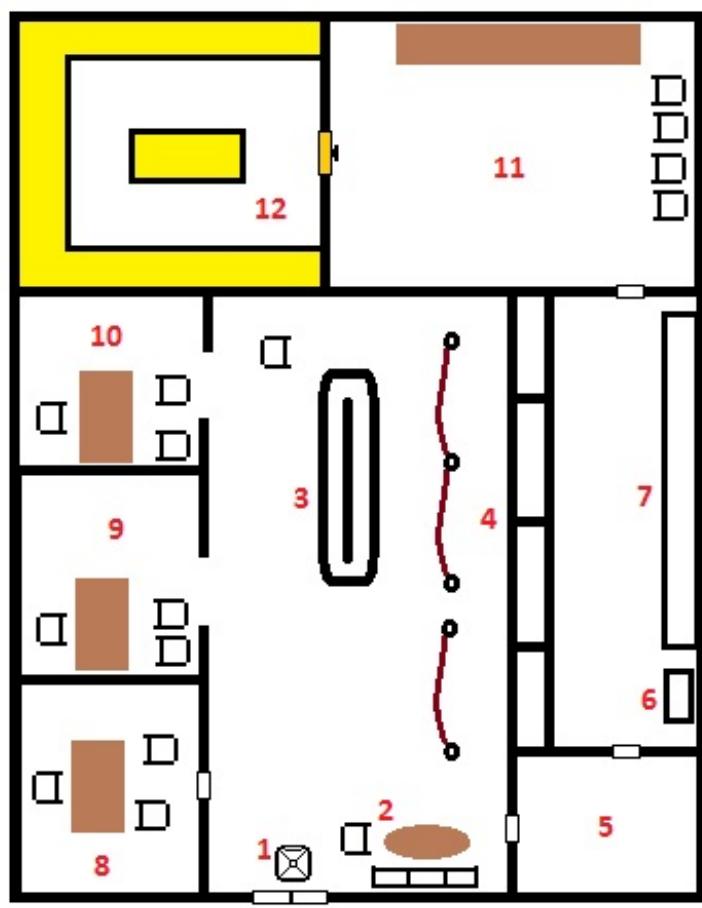
Other notable locations and items in the bank include the following: a portal room between the lobby of the bank and the teller area, which contains office supplies and the like (map location 5), a locked shredder bin where important documents are deposited before a company picks them up and shreds the papers off-site (map location 6), and the teller window area which has cash drawers, paperwork, coin counting machines, computers, phones and equipment in it (map location 7). The bank manager has her own glass walled office (map location 8), and there is an office used by the personal banker (map location 9), and one more unoccupied personal banker office (map location 10). Rounding out the layout of the bank are a back room which contains the main bank computer server, paperwork files, desk and chairs (map location 11) and the main vault which secures the money, as well as other items of value such as deeds to property, corporate bearer bonds, and a good number of safety deposit boxes (map location 12).

### ADVENTURE OVERVIEW

Very soon, an accusation of wrong doing will be made by someone at the bank, and the players are going to have to try to figure out who has done something wrong. But this is where this adventure module is a bit unusual, for it turns out that everyone at the bank has committed a crime! There are varying levels of transgression, but the characters will have to figure out the most dangerous or important ones and put an end to the criminals' plans.

### A CALM DAY AT THE BANK

As the characters first walk into the bank, they are treated to a calm and quiet atmosphere. The characters are barely noticed, though just like regular customers they may be welcomed into the bank but not ap-



MAP OF THE ALL NATIONAL BANK

proached as they go about their initial business. Inside the bank there are three customers going about their business. The GM should describe the general activities including a teller working with a customer who is getting something from his safe deposit box at the counter (important to describe), a customer filling out paperwork, bank employees doing paperwork, the bank manager dropping old paperwork in a shredder bin (important to describe), the bank security guard watching and greeting the customers, and general goings on.

Once the characters are getting a feel for the bank, the calm and every day activity is interrupted as one of the patrons, Robert, pulls out of his jacket an ID card and a badge and identifies himself as a policeman. He tells everyone at the bank to stay calm but announces loudly, "I am sorry to bother everyone here, but I have reason to believe a crime is going on and I need everyone's cooperation to get to the bottom of this situation right away." Everyone in the bank (including possibly the characters themselves who may be breaking the law by carrying concealed weapons) will look a bit worried and will comply with the policeman's request. He will ask the bank manager to make a quick phone call, and he will be led through the supply office (map location 5) to make a call on the phone located on the counter behind the tellers (map location 7). Robert will make a phone call to the police station calling for assistance. However, the police will be slow to respond as he has not declared it an emergency. It will be 30 minutes before any squads arrive.

One of the patrons, Tanisha, will get very angry and loudly declare that "I'm not staying for this! I have rights!" and she will loudly parade her way to the banks doors, where she will be stopped by Javonte, the bank's security guard. This will draw everyone's attention, especially as Tanisha will struggle with Javonte who will hold her back from the doors. Bank tellers, and some of the characters, may need to help restrain her. *[NOTE: While this happens, Robert will go to the counter, and steal a small thumb drive from Sam's open safe deposit box, and then (as walking from behind the counter to help restrain Tanisha) will drop five pieces of paper into the shredding bin (these are bearer bonds). It is up to the GM if they want the characters to have a chance to spot these actions, but this creates the setup for the rest of the module and*



SAFE DEPOSIT BOXES INSIDE THE SAFE

## IMPORTANT NPCs



**ANGELA**, 42, Bank Manager - Oversees all bank operations and employees. She has stolen \$100,000 in bearer bonds and put them in the shredding container with the plan to recover them later.



**KAT**, 19, Bank Teller - Young and new on the job. She has embezzled \$60 from her teller tray when it had too much money in it when she counted the drawer.



**MICHAEL**, 26, Bank Teller - An experienced employee of four years. Michael has put a computer wyrm on the bank's system that leeches one cent for every transaction, and its value is already at \$8,578.22 .



**KELLY**, 30, Personal Banker - Handles loans and mortgages. She has been approving home loans that are not secure after taking a bribe of around \$2000 each time.



**JAVONTE**, 55, Security Guard - Working for Bad Wolf Security, he watches and protects the bank. He has stolen one of the bank's "free with checking account" toasters, hidden in his personal carry bag.



**TANISHA**, 33, Customer - Popular and a regular bank visitor. Down on her luck, **she is passing counterfeit money that she photocopied on a color printer.**



**SAM**, 48, Customer - Works for the Department of Energy, and banked here for 15 years. He has valuables in a safe deposit box. **Trying to cash checks he knows are bad.**



**ROBERT**, 34, Customer (and off-duty policeman) - Seems to be at the right place at the right time. In reality, he is participating in the worst crime of all, and trying to frame others at the bank for it.

*is not advised.] Once Tanisha is stopped by more than two people, she will calm down a bit (realizing that she cannot throw a fit and simply leave). At this point, the adventure is set up and can unfold properly.*

## WHO DONE IT?

Robert will emerge from behind the counter and ask everyone to remain calm. Again flashing his credentials and his badge he will let everyone know that more police are on their way soon, and until then, the group can get to the bottom of what is going on. Robert will start interrogating everyone at the bank with general questions, shifting between different people at the bank including the characters. He will ask, "What did you see" and "What was this other person doing?" If the characters identify themselves as law enforcement, flash psychic paper, or win Robert's confidence they can help him with his investigation. Otherwise, he will recruit one (or more) of the players to help with his small investigation. Robert will suggest that everyone be questioned in detail.

The non-player characters should be interrogated one at a time by the characters. Different techniques to

get information from each of them can be persuasive. To get information about what each character has done should come from different methods such as winning their confidence, threatening their freedom, downplaying their offense, being sympathetic to their position and so on. The difficulty with this investigation of course, is that every single person at the bank has in fact committed a crime (see the NPC sidebar)! This will make the investigation all the more difficult, because if people are interrogated you will suddenly have more going on than expected. The players may not be able to figure out that everyone has committed a crime (some NPCs are not very forthcoming), but then the players should discover some clues as to what is going on as well. For example, investigating the money that Tanisha has will reveal that they are counterfeit, or asking to see Javonte's things will reveal he has stolen a toaster. Examining Michael's bank transactions will reveal the one cent error in each, or questioning Kat will have her quickly admit to taking \$60 that morning when her cash drawer was too full of money. Different amounts of investigation and interrogation will reveal different crimes for each of the NPCs.

## THE REAL DANGER

At work at the bank are actually two major crimes that are going on. One is accidentally stumbled upon, and the other is the most dangerous crime at hand. The first crime is that the bank manager is trying to smuggle bearer bonds out of the bank (and accidentally also gets framed for almost an identical crime). She has, prior to the arrival of the characters, dropped over \$100,000 in bearer bonds into the shredding bin. Her plan is that once the shredding company comes to collect the bin and the papers, that she will tell them she dropped some needed papers in accidentally, and recover the documents when they give her access (as bank manager). She will then take the bonds to her car once out of the bank. While this is a serious crime, it is not the main crime that is at hand.

The truly dangerous crime taking place is that there is a terrorist at work at the bank who is trying to get access to nuclear secrets. It turns out that the policeman, Robert, who has revealed that a crime is going on is actually using the chaos at the bank to cover up a much more dangerous crime. Robert is trying to get the small computer thumb drive that Sam keeps in his safe deposit box and smuggle it out of the bank (by this time he has already taken it, when there was the loud scuffle with Tanisha wanting to leave the bank). Sam works for the Department of Energy (DOE) and his thumb drive contains an encrypted electronic key that



THE BANK'S LARGE BACKROOM SAFE



SOME MONEY IS COUNTERFEIT



THE SHREDDING BIN

opens the computer network to the DOE. If this computer key is used one can get past the computer firewall and security systems and steal nuclear power plant secrets. So at its crux, Robert is accusing others at the bank of a crime, but in reality he is using this as a cover to commit a far more dangerous crime.

If the characters fail to get any NPCs to admit to a crime or discover one, Robert will accuse someone of stealing bearer bonds and putting them into the shredder. [NOTE: *Robert has no idea that the bank manager, Angela, has done just that.*] However, if the character have gotten anyone to admit to a crime, Robert will arrest that person. If there are multiple crimes discovered, then Robert will prioritize who is arrested. The situation still develops with one more twist.



A GROUP OF ROBBERS ENTER THE BANK

## HANDS UP!

After 20 minutes, and before the police can arrive, a group of four bank robbers (wearing masks of former American presidents) will enter the bank and declare this is a robbery. They will move everyone into a group and start taking possessions and money (they leave Sam's open safe deposit box untouched). The group simply demands cash money. As it turns out, these robbers are in league with Robert. Robert has set up the fake robbery as a backup plan to escape the bank. If he has not been able to leave with a criminal in handcuffs in time, he has arranged the robbery take place. The bank robbers want to have a hostage and will choose a character or an NPC. As an act of bravery, Robert will volunteer to be the hostage and the robbers will accept this swap [NOTE: *This is part of his plan, so that he can escape with the info he has (on the thumb drive).*] No matter what any of the characters say or do, or any convincing arguments that are made, the robbers will insist to take Robert as their hostage (as that is the plan). This may seem quite odd if the characters make a great argument for why someone else should be taken. The robbers will want to leave soon, as they are aware the police are on their way, and may even comment, "We have to go the cops should be here any second". Characters making awareness or intuition rolls should realize that there should be no way that the robbers know that the police have already been called, and none of the people in the bank could have called the police because of the odd situation that was occurring.

## IT ALL FALLS APART

At this time, the adventure should come to a head. The robbers are armed, but not actually prone to violence and not very good shots. The characters can have the patrons and bankers overpower the robbers, or talk them into giving up. Robert will be very reluctant under the circumstances, because he is well aware that his accomplices will sell him and his plan out if they are captured. As a supposedly calm policeman, Robert will become a bit unhinged depending on how things unfold in the bank. His priority is to get himself out of the bank, with the thumb drive and its info, at whatever cost. He may even shoot some of his ally robbers if he thinks they will talk.

If the robbers are overpowered or leave the building, Sam will quickly go and check his safe deposit box (remembering the importance and value of the thumb drive he keeps locked up there). He will immediately realize that it is gone and declare how important it is and that it has been stolen. He will point out that when the robbers came in, they never approached or took anything from his box (at that point he was very aware of the danger of losing the drive). He will tell the characters what is on the drive and why it is important.

At this point, all is in the hands of the characters to save the day. If the robbers have been subdued, the investigation reopens inside the bank with everyone again being a suspect to who may have the thumb drive. Robert will try to thwart any investigation, and the bank robbers will rat him out if they feel they can bargain for their freedom or for leniency. Robert may become violent and use his own gun to escape as well.

If Robert and the robbers have escaped the bank, the characters will have to either pursue and chase them down, or find them at another time (in perhaps a sequel adventure in which the terrorists' plot moves forward(!)).

The characters should have many opportunities to investigate and ask questions during the course of the adventure and may discover that while everyone has committed a crime, some are much worse than others.



## GAME MASTERING TIPS: A LOOK AT CAMPAIGNS-PART ONE

To compliment the overview of the "Lanchester Calling" Campaign that is featured in this issue, we want to give Game Masters some advice on creating a successful role-playing game campaign. Whether a campaign is meant to be a given length of a specific number of modules or if it is to be an open ended series of get-togethers, there are certain things that a GM can do to make the campaign memorable for the players and also make it work logically as well.



READY TO GAME IN EARLY 1985  
(in homemade *Doctor Who* shirts)



GAMERS AT TARDIS 22 CON (November 1985)

### POINTS TO CONSIDER

The following are some items that GMs should consider when starting a campaign:

- **GMs should keep good records and documentation about their campaign.** Being able to refer to this information helps build up good continuity within the campaign itself. [See DDWRPG Issue #6]
- A long running campaign benefits from new ideas and perspectives. **Encourage different players to Game Master** in the campaign. Multiple GMs bring new ideas and a diverse range of adventures to the game. [See DDWRPG Issue #7]

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When the DDWRPG staff first set about putting together a *Doctor Who* role-playing game campaign in 1985 we had no idea that the campaign would run as long as it eventually has. At the time the FASA *Doctor Who* RPG had just hit the shelves and coming off of other games such as *Dungeons & Dragons*, *Top Secret*, *Traveller*, *Tunnels and Trolls*, and *Star Frontiers*, our group of gamers (young though we were) were ready to start a game that featured our favorite television program. Our group rolled up characters, we designated one of us to be the Game Master, and off we went on our first adventure. Now, more than 27 years later, that very campaign continues.

But what gave that campaign the staying power to last as long as it did? Truth be told, the game has outlived some of the players, some friendships, and some of the places that we played. There are certain benchmarks that seem to happen in many campaigns that we hope to cover in this article, as well as the companion article on campaigns next issue. So let us just dive right in.

When our group of players first came together we were all friends and part of the same *Doctor Who* club (the Earthbound TimeLords, which still exists today). We had met at our high school, and as the core group of people who were trying to get the club going, decided to also spend some time together getting to know one another. As we had all gamed before and played other RPGs, and as a new *Doctor Who* RPG was released, we decided to begin a game.

One of the first decisions we had to make with our player group was who was going to be a part of it. Our first game, which was really a test of the game mechanic of the newly released FASA *Doctor Who* RPG, featured only three players. One of the players Game Mastered as well as played two characters in the first module. Some of the decisions that had to be made at that first get together included:

- *Who was invited to play in the game*
- *What game rule set would be used for the game*
- *Did we want to modify any of the rules that the game gave us*
- *What style of campaign were we doing (original characters or the Doctor and TV characters, etc.)*
- *When and where would we be getting together*

Most of these questions are the same for a one-shot game as well as for an ongoing campaign, but they are items that need to



THE DUBBERZ GAME GROUP  
AT THE GAME TABLE IN 1986



BREAK BETWEEN GAMES IN 1986  
(note the FASA Doctor Who RPG  
box set on the table)



THE GAME GROUP AT MAD-CON  
(at the University of Wisconsin-Madison in summer of 1986)



CHARACTER DRESS UP GAME  
IN THE SUMMER OF 1987

be considered no matter what the continuing scope of the game experience is. After one answers those questions, one has a solid bedrock with which to start any game. Notice that one should not be afraid to modify the game that one is given. In our own campaign, we altered the amount of hitpoints characters could have right off the bat (we doubled them) because otherwise the fatality rate of energy weapons would have been too high, and we wanted a more action oriented game. Players should not be afraid to modify the rules for their own campaigns.

As it happened our first game went great, and our group decided to continue our adventures. However we soon came to the very next important decisions that our campaign had:

- *What if someone cannot make a game session, how do we handle it*
- *Should one let other players join the game*

*Doctor Who* RPGs seem to allow answers that are easier for these questions than most other RPGs because of the very nature of the show. In the end, we decided that if someone could not attend a gaming session, the game could go on without them, because the character in question could just remain behind in the TARDIS (sort of like Nyssa in the story "Kinda"). Not every player or character had to be at every game. The TARDIS was literally a safe place where characters could stay behind without worry that they might be affected by the actions of others. It also meant that we could invite as many characters on board the ship as we wanted (regardless of how often or regularly the players could join us) because there was always room at the TARDIS Inn so to speak.

As for inviting new players to the table, we soon realized that more people involved made the game more interesting and much more fun, so by our

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● **Rotate the style of modules the campaign features.** Do not just include action and adventure games, but horror modules, mystery modules, dramas, and comedy adventures as well. This keeps the games interesting for all different styles of players and does not make the upcoming adventure predictable.

● **When running a long campaign, investigate the backgrounds of the various characters.** Discovering more of their backgrounds and familial relationships both makes the character's journey more epic and the campaign universe more broad.

● **Transition the campaign's style when needed.** There are natural times when a campaign changes, usually with a change of players, or a change of when the games happen, and sometimes even when the characters change (such as the regeneration of the Time Lord character or after a Total Party Kill). If the tone of the games change, this is natural and part of the campaign's evolution.

● **Do not be afraid of changing the rules, or even the game system, to make the campaign work better.** One can keep the history of the game and its continuity and fiction intact, while changing the mechanics and rules of play.

● **Do not think a campaign is over when the player group breaks up or people move. Associate the campaign with the fiction and not the players.** The campaign can continue with new players that build on the overall history that has already been created. The game can live on.

● **Celebrate the campaign as appropriate.** Have a party on its anniversary, and celebrate special events.

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- One cannot keep the same pace of game play all the time. **A campaign can go between periods of heavy, light, or even no game play.** This is fine, and is simply affected by real world factors such as available players, time, and real world responsibilities. Keeping the game's history and fiction intact will prevent this from being a factor.
- **Remind all players of the campaign's history.** In some game groups this is done by recalling what adventures happened 10, 50, or 100 (or even 1000 depending on scale) modules prior and telling a short version of the module's story. This clues players into the campaign's history even if they did not participate in those games.
- **Make the campaign's history accessible.** Put it on a website, in a fanzine, or engage the players with trivia about it. The more others "see" the big picture, the more they will appreciate it.

## TAKE PHOTOS!

As much as Game Masters who document a campaign keep track of the fictional universe of the game, be sure to keep track of the real-world players who were a part of the fun. Write down their names, address, and contact info so you can keep in touch with them. The DDWRPG staff have few photos of the early days of their campaign because digital cameras did not exist at the time and taking photos was an expensive endeavor. Be sure to get photos of your games once in a while as well so you can remember your friends and what the games were like. Years later, you will appreciate this effort!

second module of the campaign we were inviting new players to make characters and join us at the game table.

Our game was suddenly building its own continuity and history (called a canon). For us as players we were not yet aware of how this might affect us, but by the third adventure the Game Master decided to do a sequel adventure to the first. This was another key development in the campaign. Only a few adventures in and our storylines were already referring to other events and actions that had happened in our own adventures (rather than just those tied to the *Doctor Who* series). Not only did this build our own campaign's canon, but it allowed the new players to understand some of what had come before them. Sequel adventures were sort of a way of making the new players part of the grand history of the campaign.

Other questions worthy of consideration are:

- *Should you allow other players to Game Master adventure modules*
- *Who has the final say on rule interpretations or arguments*

We wanted to let everyone have the fun of Game Mastering so our campaign agreed to rotate that responsibility, and the very first thing we learned is that this creates new and exciting ideas at the game table, and gives everyone a chance to have fun as a GM.

But for us, not everything was smooth sailing in our campaign. Within six adventures of the start of our campaign, we had our first argument about the rules. Our new GM had a different interpretation of the rules and how the characters might act in a given situation. This has prompted us to recommend that if a group is going to allow multiple Game Masters in a game, that one person should be designated the Campaign Master to oversee the full game and ensure that there is continu-



THE GAME GROUP IN 1991



AT THE GAME TABLE IN 1992



MID-GAME IN 1992



AFTER A GAME IN THE WINTER OF 1992



AT GEN CON IN 1993



THE TARDIS CREW IN 1993



GAME GROUP ON NEW YEARS EVE  
(31 December 1993/01 January 1994)



GAMING IN 1994



GAME GROUP AT AL'S WEDDING  
(18 May 1996)



AT THE VISIONS CON IN 1998

ity in rule interpretation as well. The Campaign Master (CM) should oversee the details of the whole campaign and ensure that the game and experience is fair regardless of who is behind the GM screen for a game.

After our argument ended, our own group actually needed a second argument before we learned the importance of having a CM. The second argument was so passionate that at the end of it, we actually had a split in the gaming group and two of the players decided to leave the group and not join us again. This was unfortunate, and definitely not something the rest of the group wanted or expected. But it does give some particular advice that should be considered in a campaign:

- *What powers does the CM have*
- *How will a CM correct mistakes that another GM makes*
- *If players leave or quit, how do you handle their characters and possessions*

For our campaign we suggested that the CM has the full power to ensure that games are played correctly and could override GMs on the spot or after a game. Our own Campaign Master has learned that "correcting" most mistakes after the game is the most useful and non-controversial way to correct errors and make sure that the campaign's continuity is intact. Our CM took on the responsibility of documenting our game and its history as well.

We also learned that even if other players leave the game in an argument or reasons, that one should not simply dispose of their characters. They are part of the history of your game. Retiring their characters is a much smarter move than killing them off. We put into affect a rule that said that one cannot affect a character unless the player who played that character was present. Friendships can be healed and those player might return.

Only 22 adventures in and we had learned a lot about campaigns. Yet there was much more we would learn...



SOME OF THE PLAYERS IN 2003



JEFF MAKING A NEW CHARACTER (2008)



THE DUBBERZ BACK TOGETHER (2008)



NEWER PLAYERS JOIN IN THE MODULE



MID-MODULE in 2008

## RANDOM GENERATORS

by Anna Kaas and Zepo

One of our favorite resources that can be found on-line for gaming these days are random generators that can be used to quickly give someone a name, description, or title that can aid a Game Master in putting together some creative but mundane detail for a game. We share with you here a few websites that we find particularly useful for this in the hope it might help your own games.

**donjon.bin.sh** - (there is no “www” before this website). If you have never been to this site... go there now! This site has a trove of treasures. While our favorite part is the sci-fi name generator, other great sci-fi offerings include a random generator, a world generator, a star system generator, a *Star Wars* d6 generator and a *Traveller* system generator. There is a fractal world generator which will create a random planet for you, and even a random dungeon wallpaper that you can create a random dungeon on the fly (both of which you can set the parameters on). The site also has an interactive dice matrix which you can program to randomly generate any set of numbers for you. And all of this I still just scratching the surface. There are numerous fantasy name generators, *AD&D* resource generators, d20/fantasy resources, and more. The *AD&D* random dungeon generator generates a name of the dungeon, a complete map, and even populates each room with traps, monsters, and other items in it! A Game Master would have to be brain-dead not to find something useful at this site.

**www.nine.frenchboys.net** - A very robust website with numerous random generators on it to include four generators for places (a city name generator, stronghold creator, country name generator, and interesting site creator) all of which can get you started for a location in a game. The site lists seven different name generators to include: Fantasy, French female, French male, Japanese female, Japanese male, Medieval female, and Medieval male names. The site also includes a fantasy novel generator.

**www.springhole.net/writing\_roleplaying\_randomators/namgens.htm** - With links to many different name generators including realistic and semi-realistic name generators, non-character name generators, and fantasy, science fiction, and speculative fiction name generators. For a small sample of what can be found here the sci-fi section includes goodies such as an “Alien name Generator, British” which is geared to *Doctor Who*. Other fun items include the alien name generator, epicool title generator, and fun items such as the “My Little Rainbow Shortcake” generator and the pirate namer. Many more useful items make this another one of those great websites that you can spend hours at helping you prepare for a game.

**www.squidoo.com/character-name-generators**  
- One of the great collections of random generator sites that we have found. Favorites for sci-fi include the weird name, giant robot name, cat being, alien and ship name generators. A Victorian & Steampunk name generator as well as Roman and ancient Greek are some of the other great name generators found here. The list also has a great section on modern name generators and some for fantasy characters. This is another recommended visit!

**www.fakeword.com/scifi/** - Looking for a quick unusual word, planet or character name? This site give a quick list of words.

### XUE WHO by Jeff Miller



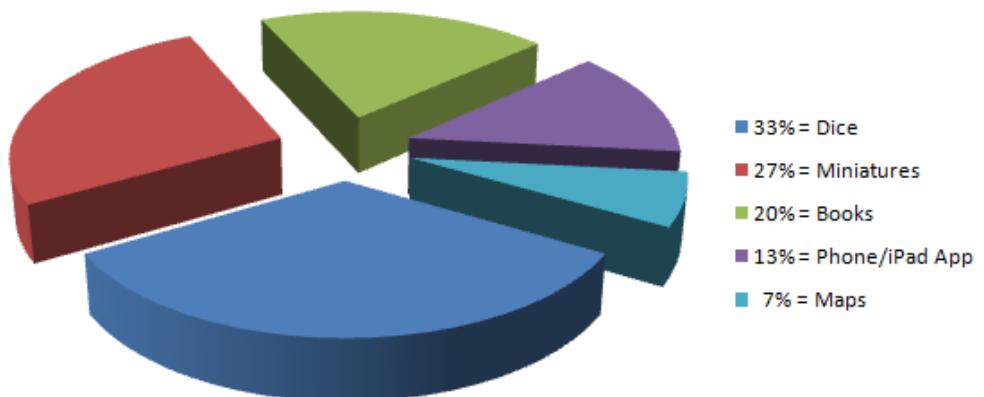
## GAMER POLL: DOCTOR WHO GAMING AIDS

We asked our readers "What *Doctor Who* related gaming aid would you most like to see produced?" and here are the results. The number one gaming aid that our readers wanted, encompassing a full third of the respondents, was special dice for their games. Comments in this regard included TARDIS dice and "some with the Gallifreyan numbers on them." The next popular item asked for were miniature figures. Fortunately these are already available from Heresy miniatures (who celebrate their 10 year anniversary this year), Crooked Dice, and Black Tree Miniatures. One respondent added, "So long as they do not follow the Harlequin release system of too many minis too fast". The third item asked for were new gaming books. While these really are not gaming aids (versus a necessity in our eyes) the respondents had some specific wishes such as "a classic series reference guide" and "equipment guide". Pulling in 13% of the vote was the desire for a *Doctor Who* specific gaming app for use on phones or tablets such as the iPad. One suggestion was for a "technobabble" app for use when special scientific language would be needed during a game. Coming in at the back end of the poll were "Maps" which we actually like more and more as we think of it. Layouts of space ships, bases, and buildings (such as UNIT HQ) right out of *Doctor Who* would be a great addition to any game for a Game Master. Either way, gamers seemed to enjoy the idea of add-ons to enhance their games.



Sample size: 30 respondents

### Doctor Who Gaming Aids



U.N.I.T. UR  
by: Zepo



# DDWQ RPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES



## NEXT ISSUE:

**MORE ADVENTURE MODULES  
GLITZ AND DIBBER STATS AND ADVENTURE MODULE  
GAME MASTER TIPS - A LOOK AT CAMPAIGNS-PART TWO  
LANCHESTER CALLING CHARACTER STATS**

**and More....**

**Send your contributions, articles, comments and correspondence to:  
[seidler@msoe.edu](mailto:seidler@msoe.edu)**